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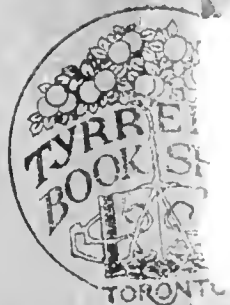
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THE STUDIO.

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Contents, June 15, 1907.

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"WHAT'S O'CLOCK?" FROM AN OIL-PAINTING BY E. A. HORNEL.
(Illustration by William L. Forwood.)

THE STUDIO

MR. E. A. HORNEL'S PAINTINGS OF CHILDREN AND FLOWERS. BY E. RIMBAULT DIBDIN.

Two or three years ago I had several discussions with a well-known personage about two pictures—very dissimilar in style—which happened to be hanging in the same room at an exhibition. At first he cared for neither, considering them mannered and affected, which they were, if judged by current academic standards. One day he pointed to Mr. J. D. Batten's exquisite *Beauty and the Beast*, and said "I can understand your liking that, and begin to agree with you; but I can't follow you in regard to the other—how do you explain it?" The other was a little picture by Mr. Hornel, one of the most perfectly charming of his inventions. My explanation was that the conventions and mannerisms of Mr. Batten, though perfectly individual and novel in expression, were of the school that had been familiar to us from childhood—which had played a large part in English Victorian art; that, on the other hand, Mr. Hornel's ideals and mannerisms were new and strange their external influences chiefly from that far Eastern art which in our boyhood was not clearly recognised as art—or, at any rate, as especially beautiful art. The school from which Mr. Batten derived prepared us to understand the importance of decorative quality in art, and the

appeal of its mediævalism to our hereditary instincts helped it to succeed; while the strangely alien beauty of Chinese and Japanese objects in our drawing-rooms still spoke in vain, till stubborn interpreters slowly forced us to attend.

I am glad to say that my sceptic afterwards bought the Hornel, sorry that he did not further enrich himself by securing the Batten.

There is so much that is unconventional in Hornel's art that what puzzles me most is its success. It seems such a short time since Liverpool enjoyed one of its most exciting art battles, over the purchase for the Corporation's permanent



"FAIR MAIDS OF FEBRUARY"
(The property of the Glasgow Corporation)

BY F. A. HORNEL

collection, of Hornel's *Summer*. Such splendour of originality should have secured him a lifetime of neglect and derision; he has made no concessions, yet here he is, comparatively young, and recognised far and wide, bought and admired. Even his *penchant* for children as subjects does not explain it, for he despises the conventions of grace and prettiness that surely touch the popular heart. There is nothing the true Briton loves better on canvas than a child—unless it be a horse or a dog—but it must conform more or less to his ideals, which are not Hornel's. He paints the *gamins* of Kirkcudbright as Murillo painted those of Seville, with the uncompromising fidelity not of the satirist but of the true nature-lover, for whom the unkempt, ragged urchin concerned in the manufacture of mud-pies is lovelier than the daintiest suburban miss in pink muslin and artificial curls. There are still many who turn in disgust from those frank records of peasant children with faces lovely as rose-petals, but oh, so unconventional! However, these are no

longer in a majority, and Hornel may be regarded as safely "arrived," although he has not, like his old-time comrade, Mr. George Henry, been stamped with the Royal Academy's hallmark. But that distinction is not likely to come to one who reckes little of academies and societies, avoids London, and regards even familiar Glasgow as a place to be visited as seldom as possible.

Glasgow responds by believing implicitly in Hornel: and Liverpool, which gave him his first formal recognition by the purchase of *Summer* in 1892, is no less appreciative. Again, in 1904, it bought one of his pictures, *The Captive Butterfly*, for the city's permanent collection; and nobody thought of objecting. Other public galleries in which pictures by Hornel have a place are those of Leeds, Bradford, Rochdale, Bury, Brighouse, Toronto, Buffalo, U.S.A., and Ghent.

To look back at the newspaper records of the Hornel dispute in 1892 helps one to realise the progress made since then towards catholicity in

artistic judgment. The papers were full of all sorts of opinions, chiefly hostile and contemptuous; the recommendation to buy *Summer* was referred back by the City Council to the Art Gallery Committee, and only Mr. Philip Rathbone's stubborn belief in his opinion saved the situation. It was complicated by the opposition of Alderman Edward Samuelson, Mr. Rathbone's predecessor as Chairman of the Art Gallery Committee, to whom, emerging from his retirement in the Conway Valley, the newer manifestations of art were startlingly and displeasingly discordant with his mid-Victorian ideals. His protests provoked a violent attack in "The Speaker" by Mr. George Moore, who proved to his own satisfaction that "The Alderman in Art" was almost as deadly as "The Royal Academician



"AUTUMN"

BY E. A. HORNEL



(Buffalo Permanent Gallery)

"EASTER MORNING"
BY E. A. HORNEL

in Art," and acclaimed Mr. Rathbone a true connoisseur, in splendid ignorance of the fact that Mr. Rathbone was just as municipal as his old friend and colleague, and therefore (according to Mr. Moore's theory) incapable, *quâ* councillor and future alderman, of beginning to understand anything about art. I am glad to find that on this occasion I happened to be on the side of the angels, having been instantly captured by the charm of Hornel's colour. Fortunately I left the *subject* of the picture severely alone—a precaution in which Mr. Rathbone would have done well to imitate me when he afterwards lectured on its beauties, blamed those who could or would not understand it, and gave a detailed description, which, though clever, was wrong. The fact is that Hornel and Henry were at that time concerned not at all about subject; and, in their passionate quest of musical chords of colour, knocked their facts about in a most unfeeling manner.

The public, which has grown a little more tolerant in the last fifteen years, was inclined in 1892 to insist on the facts in a picture being treated with respect. My old friend and predecessor, Mr. Charles Dyall, tells with much humour how his life was made a burthen, after the purchase of *Summer*, by people who wanted an explanation of it. One dear old lady came day after day and took lessons on the subject, without, however, succeeding in seeing what he saw. One day, however, she skipped into his office with a radiant face and exclaimed, "Oh, Mr. Dyall, I do want to tell you that at last I've discovered one of the calves; please come and help me find another." That discovery doubtless gave her more pleasure than the colour harmony which the painter had laboured to produce, but which she had no skill to see. Since that time, while Hornel has never swerved from his devotion to colour, and has greatly de-



"REVERIE"

BY E. A. HORNEL



"BURNING LEAVES"
BY E. A. HORNEL

veloped his exquisite sense of it, he has learned to be more merciful to those who demand lucidity of form. He has even begun to deal in distances—not at all in the spirit of Copley Fielding, but yet in a masterly style which shows that his one-plane compositions were not the result of inability to express atmosphere and manage perspective. With distances, however, as with his foregrounds, there is no quest of novelty for its own sake; the fine sweep of shore line and headland in *The Captive Butterfly* has been repeated again and again, each time with some new charm in the treatment, just as Hokusai reiterated the outline of *Fuji-san*, each time the same, yet with some fresh revelation of its majesty and beauty. One version of that fascinating bit of shore line is seen in *Reverie*, and the girl in the foreground, and the burnet roses and dry oak apples, are all more or less adapted from *The Captive Butterfly*. There never was a more inveterate maker of replicas than Hornel, yet one never thinks of grumbling, for he addresses himself to each new version with the fire which in most of us is exhausted in the first expression, and

consequently in each succeeds in being new. I have a crow to pluck with him, however, when he returns from Ceylon, over some of the later versions of this theme, in which a new and delightful colour effect is obtained by the introduction of the ordinary pink wild rose—a vegetable I have never as yet discovered disputing on sandhills the supremacy of the white-and-gold burnet rose. He is so true an observer, however, that I quite expect to be worsted in the argument.

If asked to define Hornel's art in a single phrase I should call him an exponent of the music of colour. As that, however, is perhaps too vague for English use (most of us being more or less colour blind), let us set it aside and call him a painter of children and flowers. He has painted many other things, notably birds, lambs, and other children of the four-footed sort, but his chief business is with children and flowers—the most perfectly melodious facts in the visible world of beauty, and therefore the best adapted to his method of composition. They are his melodies, to be woven into complex beauty with the harmony and counterpoint of his



"A SPRING IDYLL"

(Purchased by the Belgian State)

BY E. A. HORNEL

Mr. Brangwyn's Decorative Panels at Venice



"VENETIAN SERENADERS"

BY FRANK BRANGWYN, A.R.A.

colour. I do not always see facts as he draws them, but that is because facts are less important to him than the radiant and fascinating fantasies that he weaves from them.

The usual method with children is to get them in your studio, keep them as quiet as you can with the aid of relatives, lollipops, and anecdotes, and paint them in a set pose. Hornel's method is different and better; he has a fine old house in Kirkcudbright, set in a large old garden, and he has improved its amenity by buying and demolishing or improving undesirable surroundings. All about his doors are the children of the poor, many of them with that peculiar and fascinating red hair of Galway which he has so often painted and is said to be unlike any human crop. His garden is full of flowers, and the flowers of humanity are free to come in from the street and enjoy themselves in it. He meanwhile studies and paints them, the flowers and the children, in the open air. Thus his pictures are always spontaneous, full of daylight and lovely in colour. There never was a more thorough-going impressionist.

Early this year I wished Hornel and his sister God-speed before they sailed for Ceylon, where he has gone in quest of new inspiration, just as he went off some fourteen years ago with Henry to Japan. I

look forward with eager anticipation to the result. The land and its flowers are new and splendid; its naked babies are copper-coloured; it is full of wonders that have been little noticed by European art.

E. R. D.

THE VENICE EXHIBITION: MR. BRANGWYN'S DECORATIVE PANELS IN THE BRITISH SECTION.

The features of the British Room as designed and decorated by Frank Brangwyn two years ago,



SKETCH FOR PANEL

BY FRANK BRANGWYN, A.R.A.

Mr. Brangwyn's Decorative Panels at Venice



"VENETIAN COMMERCE"

BY FRANK BRANGWYN, A.R.A.

are not unknown to readers of *THE STUDIO*. That this room with its painted panels was well received by the Venetians is evidenced by the committee's award to Mr. Brangwyn of a gold medal, and by the fact that they have once again given him the commission to paint new panels for the room which contains the British works at this year's exhibition. These decorations he has, under the pressure of many unfinished commissions of no small importance hanging over him, succeeded in executing recently.

If Mr. Brangwyn's work two years ago did anything toward keeping the standard of British

art well up in the minds of continental critics then his labours in this direction found ample compensation. That such was the case was proven to me by the statements of French, German, Hungarian and other nations' artists who were sent to Venice to decorate the rooms allotted to their respective countries. During my five weeks stay in Venice two years ago I heard on every side most flattering comments on the "Sala Inglese," both from press and people, and it seems that the same verdict has been passed on these later achievements.

The set of panels two years ago treated entirely



DETAIL OF PANEL, "VENETIAN COMMERCE"

BY FRANK BRANGWYN, A.R.A.



PASTEL STUDY FOR "VENETIAN SERENADERS." : FRANK BRANGWYN, A.R.A.



DETAIL OF PANEL, "VENETIAN SERENADERS"
BY FRANK BRANGWYN, A.R.A.



DETAIL OF PANEL, "VENETIAN COMMERCE"
BY FRANK BRANGWYN, A.R.A.



15

SKETCH FOR VENETIAN PANEL. BY FRANK BRANGWYN, A.R.A.

Mr. Brangwyn's Decorative Panels at Venice

of British subjects, but this year Mr. Brangwyn decided upon "modern Venetian life" as the subject for the decorations. Two of these, *Venetian Commerce* and *Venetian Serenaders*, he had completed, when a request came from the committee that the subjects should be British in character. In the two smaller panels the request was complied with, and *Agricultural Labourers* and *Steel Workers* are the subjects chosen. It is unfortunate that the matter could not have been left to the artist's own choosing, as the result is somewhat incongruous.

Of the two Venetian subjects treated, the *Venetian Serenaders* is, from a pictorial standpoint, perhaps the more interesting. To all who have visited the "City of the Sea" this will distinctly recall that most delightful scene on the Grand Canal which occurs on any summer's evening—a barque is shown full of Italians playing various musical instruments, with gorgeous lanterns hung over their heads, the rays from which are reflected in wriggling spots of bright colour in the deep blue water beneath.

Here Mr. Brangwyn has caught the spirit of such an evening—the light fantastic gaiety is brought out in the action of the figures as well as the gorgeousness of his colour. His composition is alive with quick rhythmic action of the musicians, and had I the space I might write pages on this element of Brangwyn's arrangements. It is not enough for him in any composition to merely show what the figure is doing. Take, for example, his *Venetian Funeral*, shown last summer at the Academy and reproduced in *THE STUDIO*. The subject, sombre in its suggestion, depended not at all upon the particular facial expression of any figure or upon any incident pertaining to one figure—a condition upon which a lesser artist would have depended. The spirit of the thing wholly relied upon the line and massing of the composition, and that quality was as strong as was the technical excellence of the painting. So it is with this Venetian subject, so contrary in its meaning to the former one. Here a light musical rhythm pervades the whole composition, each figure or



"AGRICULTURAL LABOURERS"

BY FRANK BRANGWYN, A.R.A.

Mr. Brangwyn's Decorative Panels at Venice

object in perfect harmony with the fantastic spirit of such a subject, and one cannot but feel as he looks at this composition the fine musical quality of the whole. If Whistler has in his "symphonies" shown to the world how great is the musical quality possessed by harmonious colour, then Brangwyn has in his turn shown clearly how much actual music may be expressed by the juxtaposition of line and mass as well as by colour.

The *Venetian Serenaders* has been painted in an unusually short range of actual pigments, yet the picture possesses no less variety of colour than would a mediæval group of Spanish troubadours. In the low violet-blue tone of evening the artist has made the figures exist with the same degree of reality as though seen in bright sunlight. The lanterns, twice the natural size, are indeed real, and have been most cleverly used as telling spots in the long composition. This panel measures eighteen feet long by five feet high, and the difficulties in keeping such a composition in "one piece of tone" will be appreciated by the decorative painter, but here in this large canvas occurs the same tuneful

quality as one might find in his small painted sketch. As a decoration it possesses, perhaps, less actual support to surrounding architecture than do the remaining three, but it is an excellent rendering, in a decorative manner, of the subject in hand.

The panel corresponding to the one just mentioned, *Venetian Commerce*, treats of a more serious work-a-day side of these poetic people. So much is there in Venice of the past to fascinate one, that to the casual observer nothing modern suggests itself. But when one pauses to reflect that it is still a great city, that it must be fed and clothed, and that it has all the commonplace problems of every other city, he then begins to see the serious incidents pertaining to modern Venetian life. The heavy barques take the place of wagons in other cities—and just as the sleepy carman comes through London's West End with his absurdly enormous loads, so does the gondolier glide noiselessly over Venice's dark lagoons. Within his heavily laden "barco" his movement is slow and ponderous, like the heavy pulling of a beast of burden. This work-a-day life forms the subject of



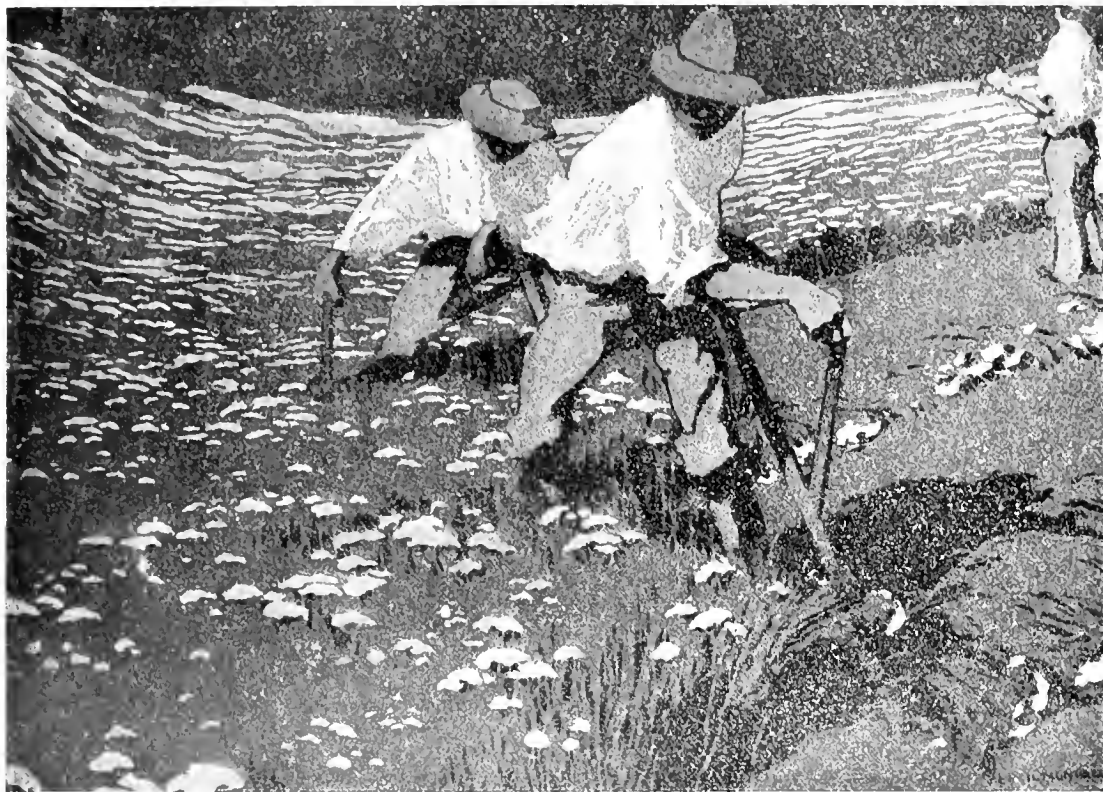
"STEEL WORKERS"

BY FRANK BRANGWYN, A.R.A.



SKETCHES FOR VENETIAN PANEL. BY FRANK BRANGWYN, A.R.A.

L. Jungnickel's Coloured Stencil Drawings



"THE MOWERS" (COLOURED STENCIL DRAWING)

BY LUDWIG JUNGNICHEL

the panel. He has chosen some figures in the act of loading and unloading boats laden with wine, vegetables, and fruits. In this I find a strong pattern which in its largeness of masses would support the heaviest of architecture with sufficient incident and minor notes to prevent the whole thing from being cumbersome.

The two remaining subjects, which treat of British subjects, occupy positions at either end of the room, and are much smaller than the Venetian compositions. This change in the character of the *motifs* is not so apparent as the colour scheme, and the decorative treatment is quite similar in the whole set.

The two subjects *Steel Workers* and *Agricultural Labourers* are not new to Mr. Brangwyn, but in the latter he seems to me to strike a new note. Four figures are seen picking cabbages in the cool grey light of early morning. A mist seems to envelop them, giving the whole a sense of reality which is most refreshing, at the same time taking its place in perfect harmony with the remaining panels. The *Steel Workers* is painted in the same scheme of greyish-blue and gold. Two half-nude figures are seen pushing a truckload of ore, and the power suggested is tremendous, emphasised by the line and the arrangement of masses in the composition,

which as I have before suggested always does more towards bringing out the spirit of the thing in a Brangwyn composition than does any incident or incidents occurring in the picture.

These elements are without doubt the most personal in all the phases of the work of this versatile artist, and I believe that most painters and sculptors will agree that they are the most powerful means placed in the hands of the artist.

The pictures shown in the British room are representative, and the number has been kept in proportion to the space allotted, considerable wall space being given to each picture. The English visitor at the Venice Exhibition this summer should be gratified not only at the excellence of the work shown, but the tasteful manner in which the pictures have been hung, as well as by the fine aspect which the room itself presents.

ARTHUR S. COVEY.

THE COLOURED STENCIL DRAWINGS OF LUDWIG JUNGNICHEL.

IN a recent number of *THE STUDIO*, a brief account was given of the Imperial Arts and Crafts Schools (*Kunstgewerbeschulen*) at Vienna, and in

L. Jungnickel's Coloured Stencil Drawings



COLOURED STENCIL DRAWING

BY LUDWIG JUNGNICHEL

in certain directions. Be that as it may, there have gone forth from these schools, and are still going forth, a generation of young men and women who are filled with a genuine feeling for art and by their subsequent achievements have added greatly to the prestige of the schools. One such is Ludwig Jungnickel, a young artist whose undoubted originality has manifested itself especially in stencil compositions of diverse kinds, and his work in this direction is so far out of the common as to justify notice here.

Jungnickel, who is a native of Munich, was attracted to Vienna by the fame of the Kunstgewerbeschulen and the reputation which Prof. Roller especially had acquired as a teacher. At Munich he studied drawing at the evening classes held at the Gewerbeschule (Artizans' School), contrary to the wishes of his relatives and friends, but being bent on becoming

the course of it reference was made to the progress accomplished in the graphic and decorative arts under the new *régime* initiated by Baron Myrbach. To him and his able coadjutor, Prof. Roller, is largely due that vigorous development in the various branches of graphic art which has placed Vienna on an equality with other great art centres in Europe—if indeed she has not outpaced them

an artist by profession he joined the School of Arts and Crafts there. He soon gave this up, however, and, notwithstanding financial and other obstacles, made his way to Rome, where he got a living by copying pictures, and was so enabled to save sufficient to migrate to Vienna. Joining the Arts and Crafts Schools he found in Prof. Roller a teacher after his own mind. It was one of Prof. Roller's



"THE TENNIS PLAYERS" (COLOURED STENCIL DRAWING)

BY LUDWIG JUNGNICHEL



STENCIL LANDSCAPE. BY LUDWIG JUNGnickel.

L. Jungnickel's Coloured Stencil Drawings



COLOURED STENCIL DRAWING

BY LUDWIG JUNGNICHEL

merits (he is no longer a professor at these schools, having been appointed to an important post at the Imperial Opera House) that he was able to infuse a spirit of enthusiasm for work into his students, and to rouse them to independent thought. From him Jungnickel learnt the value of a trained memory, and the importance of cultivating habits of observation. Nor was he slow to profit by the professor's teaching. Directed to nature as the true source of inspiration, he applied himself assiduously to the study of animals both in motion and at rest, and thus familiarised himself with all their ways and aspects, and in this way laid a sure foundation for that technical ability which has contributed so much to his success. Prof. Roller, moreover, discouraged mere passive receptivity on the part of his students: on the contrary, he always encouraged them to express themselves in their own way, to find out and put in practice new methods irrespective of what they had been taught—in short, to stimulate their individuality. By this means, and by the candid and convincing criticism to

which he subjected their work, he has been instrumental in leading many a young student along the rugged path by which more or less complete self-reliance is attained. Jungnickel is among a considerable number of others who have reached this goal. Experience has taught him that complicated methods are not always essential to a good final result, but that simple methods may, with due discrimination, give far better results. For the stencil work in which he has specialised all the material required is cardboard, paper, a sharp knife, a stock of colours, a syringe, and a wire screen. The process he employs, however, is one demanding a considerable concentration of thought; and unlimited patience is necessary as well as artistic ability. Only by continual practice, and after many failures,

can the requisite deftness of manipulation be acquired.

These coloured stencil drawings of Jungnickel's have been taken at first sight for lithographic prints. This is due to the peculiar nature of the technique, which is an invention of his own. A brief explanation of this may be of interest. Part of the process is that which is pursued in stencil work generally. Using cardboard for his plates, the design is cut out with a sharp knife. The next step is to prepare the paper on which the complete design is to be painted by giving it the desired



COLOURED STENCIL DRAWING

BY LUDWIG JUNGNICHEL

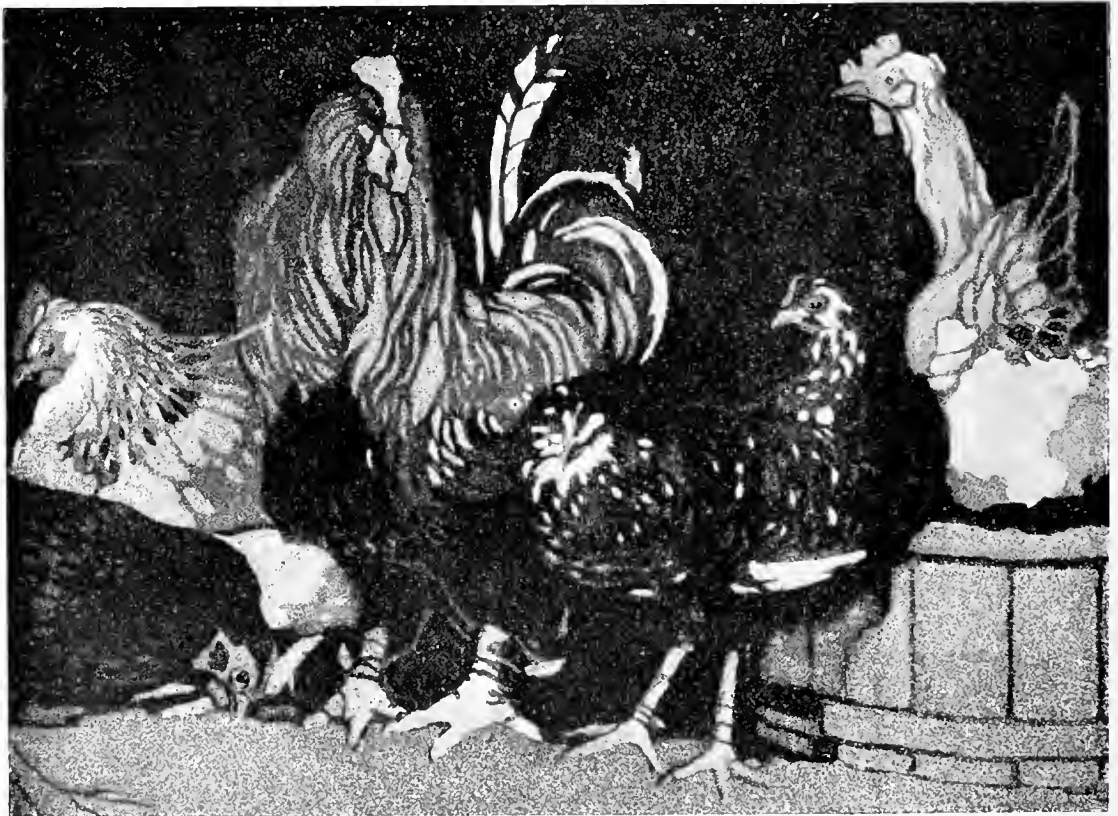
L. Jungnickel's Coloured Stencil Drawings

ground tone. This Jungnickel does by squirting all over it the colour selected (in a thin state), using for the purpose a syringe working from behind a wire screen. Ejected in this way, the colour falls on the paper in minute particles: the paper assumes a rough granulated appearance, and as the particles are never uniform but take various forms, a considerable variation of pleasing effects can be produced. When the ground tone has thoroughly dried the next step is taken. The cardboard stencil is laid upon the paper and the syringe again does its work, but always from behind the wire screen. The particles vary according to the consistency of the colour used and according to the distance at which the screen is held. Further effects are obtained by varying the size of the syringe, the particles falling on the paper being larger or smaller according to whether a short thick one or a long fine one is used. When it is desired that one tone should blend into another the second "coating" is put on before the first one is quite dry. This causes the particles to run together, and in this manner some beautiful soft tones may be obtained. For the delicate soft

tones the colour must have more consistency than for the harder ones.

The difficulties encountered in this process are, of course, many. It is not every picture that turns out well; manipulative skill alone is not enough, and unless Jungnickel feels that his work is really true and artistic in every sense of the word he does not show it. Notwithstanding this, the variety of his stencil plates is considerable. In some—as, for instance, his studies of flamingoes—there is a great amount of very intricate work, while in other cases—as those of his drawings of panthers, leopards, kittens, etc.—the treatment is comparatively broad (the accompanying illustrations of these animals have been reproduced from large drawings). He has, however, essayed more complex pictorial compositions—as witness the landscapes of which coloured reproductions accompany these notes, and an effective harvest picture, called *The Mowers*, in which five stencil plates were used. He never, however, attempts to overstep the legitimate boundaries of his peculiar technique—he is well aware that it has boundaries, and that is an important thing to know.

A. S. L.



COLOURED STENCIL DRAWING

BY LUDWIG JUNGNICKE



STENCIL LANDSCAPE. E. LUDWIG JUNG FICKEL.

The Royal Academy, 1907

THE ROYAL ACADEMY EXHIBITION, 1907.

THERE have been more uninteresting exhibitions at the Royal Academy than the present one. This is not a year when a few large pictures stand out absorbing our attention. The merits of this exhibition are far scattered in a multitude of pictures of unobtrusive size. There is plenty of outside, unacademic effort admitted, and this is the interesting point this year. It follows the election to associateship of painters representative of outside movement. The Academy is entitled to sincere congratulations on this broadening policy, but still there remain on the walls pictures at which one looks wondering how they come to be there. The Academy is apparently not quite willing yet to make a determined effort to get rid of the catch-shilling element and devote itself wholly to encouragement of art.

Among the Academicians, Sir Lawrence Alma Tadema, Mr. E. A. Abbey, and Mr. Marcus Stone do not exhibit this year, but Mr. Brangwyn is the sole absentee among the Associates.

Mr. Sargent's genius predominates in three of the rooms, in single portraits of *Lady Eden*, *Lady Speyer*, *Lady Sassoon*, *Mrs. Archibald Langman*, and *The Countess of Essex*. It is not often so thoughtful a face as that in the portrait of Mrs. Langman looks out from a canvas by Mr. Sargent. The spirit of his art is too much a part of the age which has invented the phrase "the strenuous life," using it as a motto. Other painters have qualities which Mr. Sargent has not, but one has to forget his matchless craft and all the thousand subtleties upon which it depends before one can turn responsively to styles of painting engendered by other habits of thought and vision. Besides Mr. Sargent's work the portraits of Mr. Orchardson as usual prove one of the chief features of the Academy, his *Thomas Carlaw Martin, Esq., LL.D.* (Editor of the "Dundee Advertiser"), being especially notable. Sir Luke Fildes, too, has devoted his art entirely to portraiture this year, and, except for an interesting water-colour, it is by portraiture that Professor Herkomer has chosen to be represented.

Mr. Waterhouse sends two of his subject pictures. It is always the sense of beauty that proclaims itself in Mr. Waterhouse's art, making it so definitely attractive. This sense with him is creative rather than interpretive. He probably would not deny the literary character of his art, in which flowers and faces and the colour of draperies are given as symbols to create thought of beauty as

literature creates it. Mr. Seymour Lucas, who is never more skilful than in his smaller *genre* subjects, has added to them *The Roundelay*, one of the most attractive.

Of landscape work by members, the work of Mr. David Murray stands readily to the front. He has rarely been more interesting than in his picture *The Windmill*. It is a painting full of incident, and the utmost ingenuity has been displayed in the difficult composition. His picture *Across the River* is not less interesting. Neither *The Duet* nor *Wistaria* by the same artist bear comparison with these. The delightful quiet and distinction of Sir Ernest Waterlow's art are to be seen to advantage in more than one canvas, but chiefly in *A Chalk Pit on the Sussex Downs*, with its white cliff and delicate green country and the carefully painted blue distance—a blue of nature and not of the palette.

In the matter of landscapes the associates are strong—indeed, it is due to them perhaps that it is so good a landscape year. One includes as landscape, for the convenience of writing, such a picture as Mr. Clausen's *Building the Rick*, which perhaps, with *The Little Brook*, represents his powers at their best. Nature is seen in just such a bright and coloured way in Mr. Clausen's art as the reflections in a crystal take to themselves; sometimes he scarcely escapes artificiality. A red spot of sun on the harness burns like a spot of sun reflected from glass, but no one has perhaps reached so closely the interpretation of heat and light. Time, we think, will touch very gracefully these pictures, so that years hence their colours will burn with a more restrained beauty. The *Sussex Stream* of Mr. La Thangue is a very naturalistic painting, embracing many difficult problems. Each difficult detail has been accounted for with brilliant success, but one wonders that the sunlight does not seem bright on the fields and cattle, as is evidently intended from the shadows on the figures. The painting is a remarkable achievement, but as the artist is known to carry out his subjects out of doors and direct from nature, one expects to receive conviction of truth in such a matter as we have just mentioned. Mr. Alfred East, in *The Aftermath*, paints a quiet, flat, green stretch of country very refreshingly; the indication of the cut hay, the naturalistic colour, the finely-treated sky, and the dignity of the tree painting are remarkable, though differing from the partly decorative ideal which most often controls Mr. East's compositions and is seen to advantage in *Old Durham*. Here the dark figures and masses of golden-brown trees show the habit of this painter in looking

The Royal Academy, 1907

for the occurrence in life of incidents which suggest romantic composition. The canvas called *Noon*, by Mr. Arnesby Brown, in which some cattle are drawn up in the wide shadow of a large tree, is painted with original and pleasant realism. *The Wherry* is also a fine picture by the same painter. Mr. Stanhope Forbes has painted Newlyn again, pushing his art a little further along the lines which long ago he had chosen. Mr. J. W. North's *Ye Valleys Low*, except for some unpleasant brown shadows to which we might take exception, is a true rendering of valley mist creeping through the trees. *The Off-Shore Wind* is one of the best sea pieces Mr. Napier Hemy has done. In this case he depends on scarcely anything to interest us but the rendering of the sea. In his *Bound for London* he turns his face landward, and attacks the difficulties of the line of houses upon the river bank successfully.

In portraiture and other figure subjects the associates are also very successful. Mr. Cope's portrait of His Majesty the King is one of the most successful Royal portraits which has been painted for a number of years. Mr. George Henry's picture *In the Mirror* is a singularly accomplished painting. The scheme is white graduating delicately to grey, and valuable notes of colour are given with the black closed fan which the lady holds and some mysteriously beautiful red reflections in the gilt mirror. A green porcelain bowl of daffodils makes another pleasure for the eye. It is when Mr. Henry shows his fastidious taste in thinking out these harmonies, which depend almost upon the colour of trifles for their success, that he is at his best. Quite a different way of arriving at beauty is displayed by Mr. Strang. It is a very difficult way. In his love for colour Mr. Strang puts a red, which partakes of the beauty of the colour of the Venetians, against a blue or a green no less separately beautiful and pleasurable to the eye, but when they are all three together they somehow seem often to rob beauty of each other by their sharp contrast, and spoil the effect in the picture as a whole. The art of Mr. Edward Stott, with its conscious effort at sentiment not only in the subject but in the rendering of it, has attained this year in *The Reaper and the Maid* and *The Cottage Madonna* all the harmony of colour which is the feature of his finest work.

Among the more interesting pictures from outside the ranks of members and associates, Mr. G. W. Lambert's large *Portrait Group* attracts immediate attention. Attention to details is given in a broad manner, and it is perhaps where this atten-

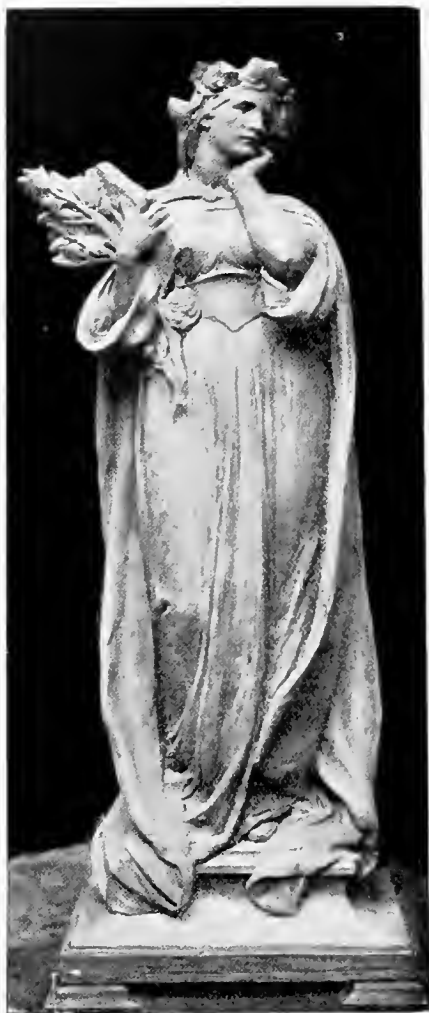
tion is shown that the painting is best, but in the transition from deliberate to summary treatment which is made in different parts of the canvas, and the acceptance of naturalistic motives only to subject them to decorative restraint, the artist shows an indecision of purpose from which we should be glad to see him escape. He robs his figures of the spontaneity of that which is accepted frankly from nature; the people who sit for him seem self-conscious as they surrender to the pose chosen for them. Still we are conscious that here a painter of original thoughts is evolving in a very interesting if roundabout way. The atmospheric picture called *Clapham Church* of Mr. Buxton Knight is another very interesting work from outside. It is full of the restlessness of a certain kind of fine weather in England, and the painting is quite masterly.

Mr. Mark Fisher's *Meadows* is a good example of his art in its present manner. As far as one could see at the distance at which it was away, the picture by Mr. Arnold Priestman of *Littlehampton Quay* is one which deserved to be hung much lower down. Mr. Robert W. Allan's *Arriving Home*, with its clear blue sunlit sea and dark-sailed fishing boats, is admirable. Another seapiece of great merit is *The Lizard*, of Hon. Duff Tollemache. Mr. Walter Donne's *From the Battlements of Windsor Castle* is an interesting landscape of the topographical kind, though if the view is, as we imagine, taken as it stands now, modern buildings and all, one wonders why the sightseers on the battlement are put into crinolines and poke bonnets. *A September Morning* is just one of those delicate pictures with the sunlight in them which Mr. Arthur Friedenson is teaching us to look for with pleasure from his brush. But for the vividness of the shot-silk dress the portrait of *Mrs. Young Hunter*, by her husband, would be a very excellent painting. A dramatic picture, which doubtless is a popular one with the general public, is Mr. F. Cadogan Cowper's scene of charitable nuns entertaining the Devil disguised as a troubadour. The painter shows considerable power over dramatic facial expression. The figure of the Devil is slightly confused with the design of the window (one of the famous Fairford windows we believe) which forms its background, but there may be metaphor in this. *A Flemish Peasant*, by Walter Langley, is notably a work of confidence and simplicity in technique. Mons. J. E. Blanche is not seen to such advantage here in his portrait of *Miss B. Cabel* as he was in the recent International Exhibition. The *Firelight and Pearl* of Mr. Walter West, whilst charming in its drawing is



*(An autogravure plate of this
picture is being published by the
Autotype Co., 74 New Oxford St.)*

HIS MAJESTY THE KING
BY A. S. COPE, A.R.A.



BRONZE STATUETTE: "INSPIRATION"
BY ALFRED DRURY, A.R.A.
(Study for Statue for principal entrance,
Victoria and Albert Museum)

not pleasant in colour effect, which surely is the *raison d'être* for flooding a picture in these red-brown tones. His dainty talent is far happier in *Sweetness and Light*. Mr. Harrington Mann exhibits a portrait of great success in *A Little Girl with Dolls*. Miss Constance Halford in a picture called *In Summer Time* shows feeling for effect of drapery painted from a frankly fanciful point of view. The *Ballerina* of Mr. Melton Fisher reveals the swift and certain skill of high accomplishment, though we are not attracted by the colour.

Last year Mr. Frank Craig's picture was bought with the Chantrey Fund. His picture this year, *The Maid*, is larger though not different in style. Mr. Craig is the acknowledged successor to Mr. Abbey, and like Mr. Abbey he has made a reputation in

illustration. The faults of this work are those of its type. The endeavour to arrive at a decorative scheme of strong colours makes the artist leave atmosphere out of the question, so we find the shafts in this picture, near and far away, all the same tone. The treatment of the central figure under the unfurled banner, is certainly of high decorative order. Mr. Gerald Moira returns in *Zephyr and Aurora* to a class of subject in which he made his reputation, and shows in it those faculties, which are so peculiarly his, of conceiving vividly a poetic conception and giving it shape in the form of true decoration. *An Early Victorian* by Mr. William Logsdail is full of excellent modelling and craftsmanship, and compels attention by the high-water mark of its skill.

(Continued on page 49.)



BRONZE STATUETTE: "KNOWLEDGE"
BY ALFRED DRURY, A.R.A.
(Companion to "Inspiration")

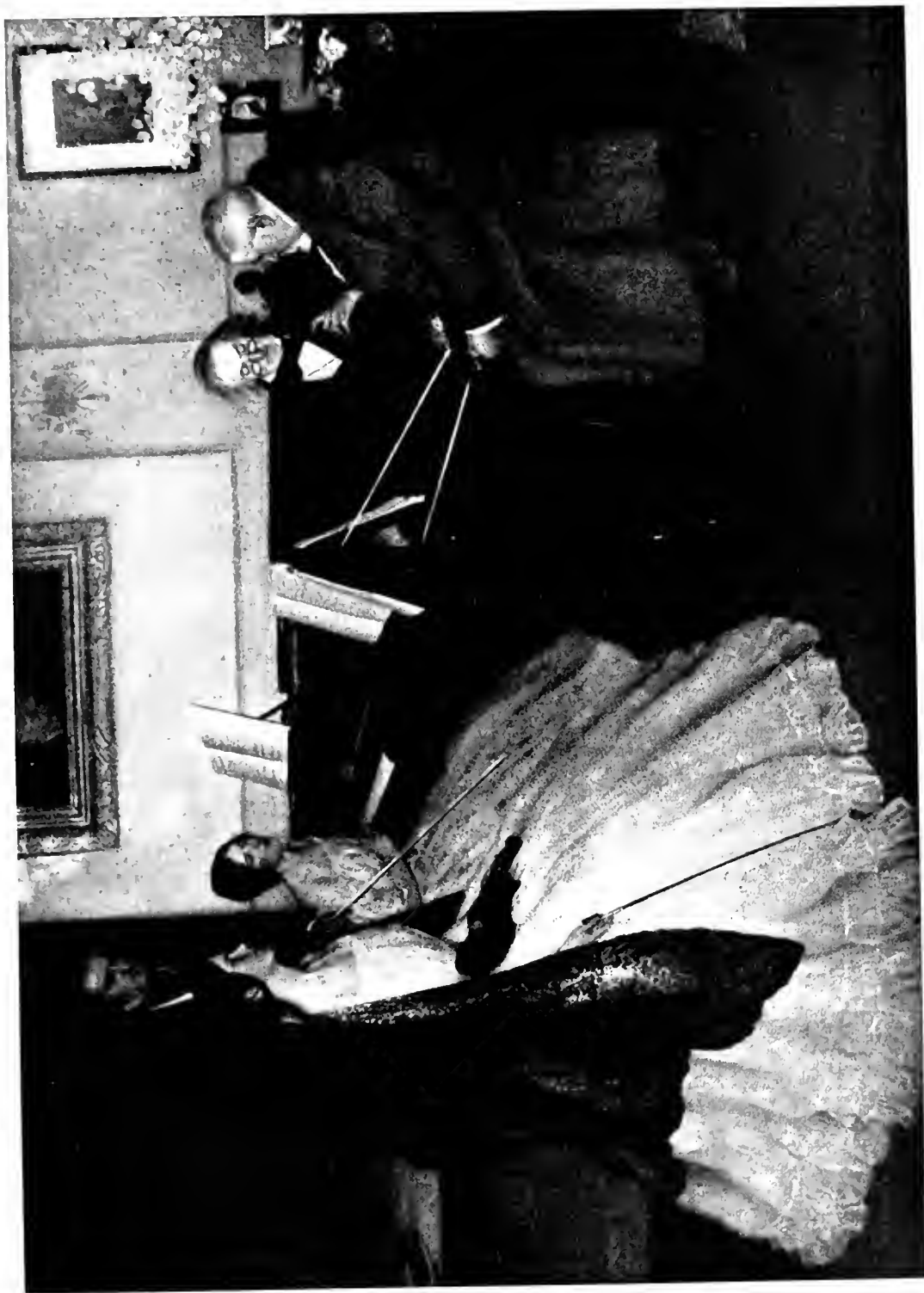


*(Model for Bronze Statue
erected at Hatfield)*

THE LATE MARQUESS OF SALISBURY
BY GEORGE FRAMPTON, R.A.



NOON." BY ARNESBY BROWN, A.R.A.



"THE REHEARSAL" BY
L. CAMPBELL TAYLOR

*(Purchased under the terms
of the Chantry Bequest)*



“OLD DURHAM.” BY
ALFRED EAST, A.R.A.

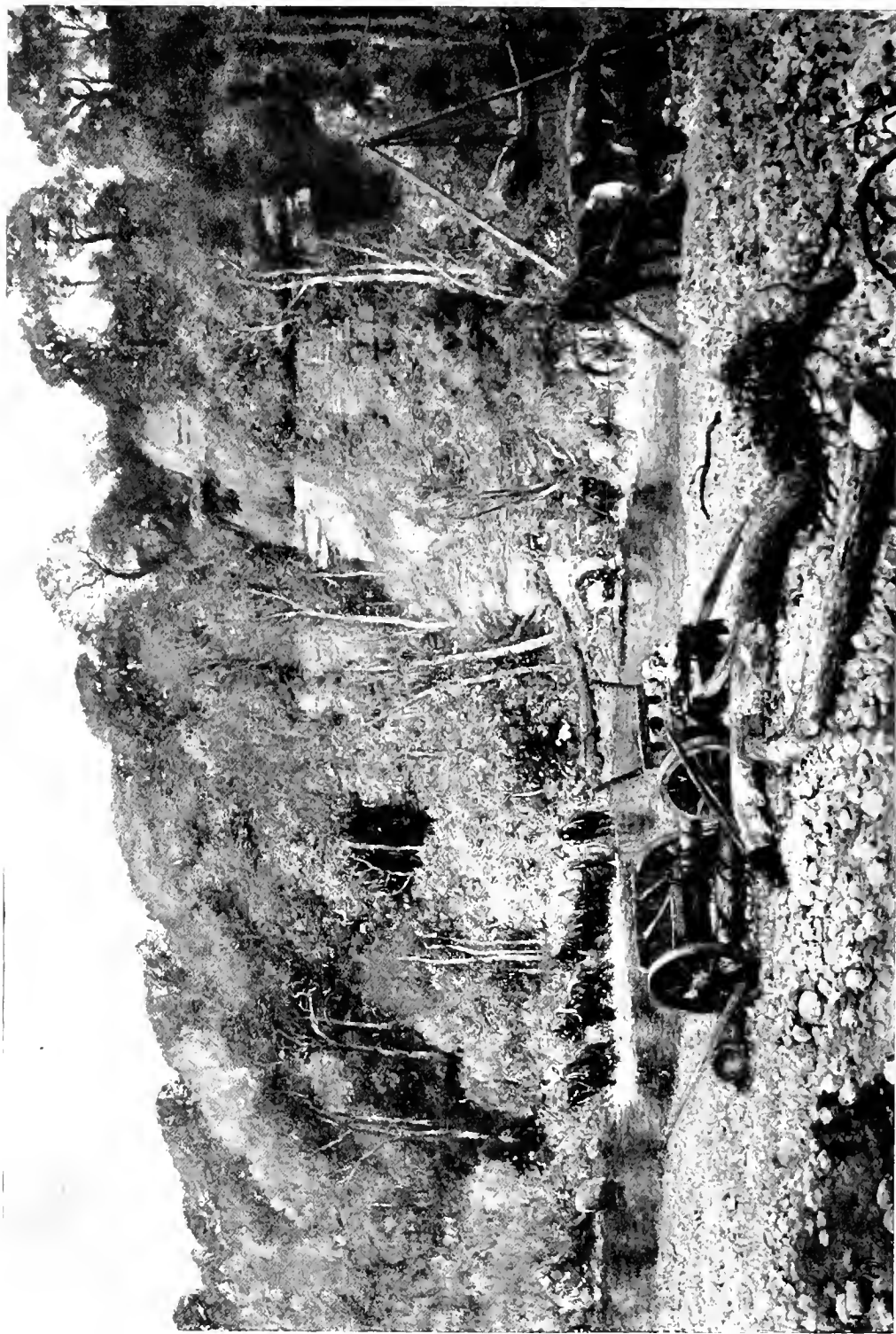


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STUDY FOR PHYLLIS ("PHYLLIS AND DEMOPHOON"),
BY J. W. WATERHOUSE, R.A.



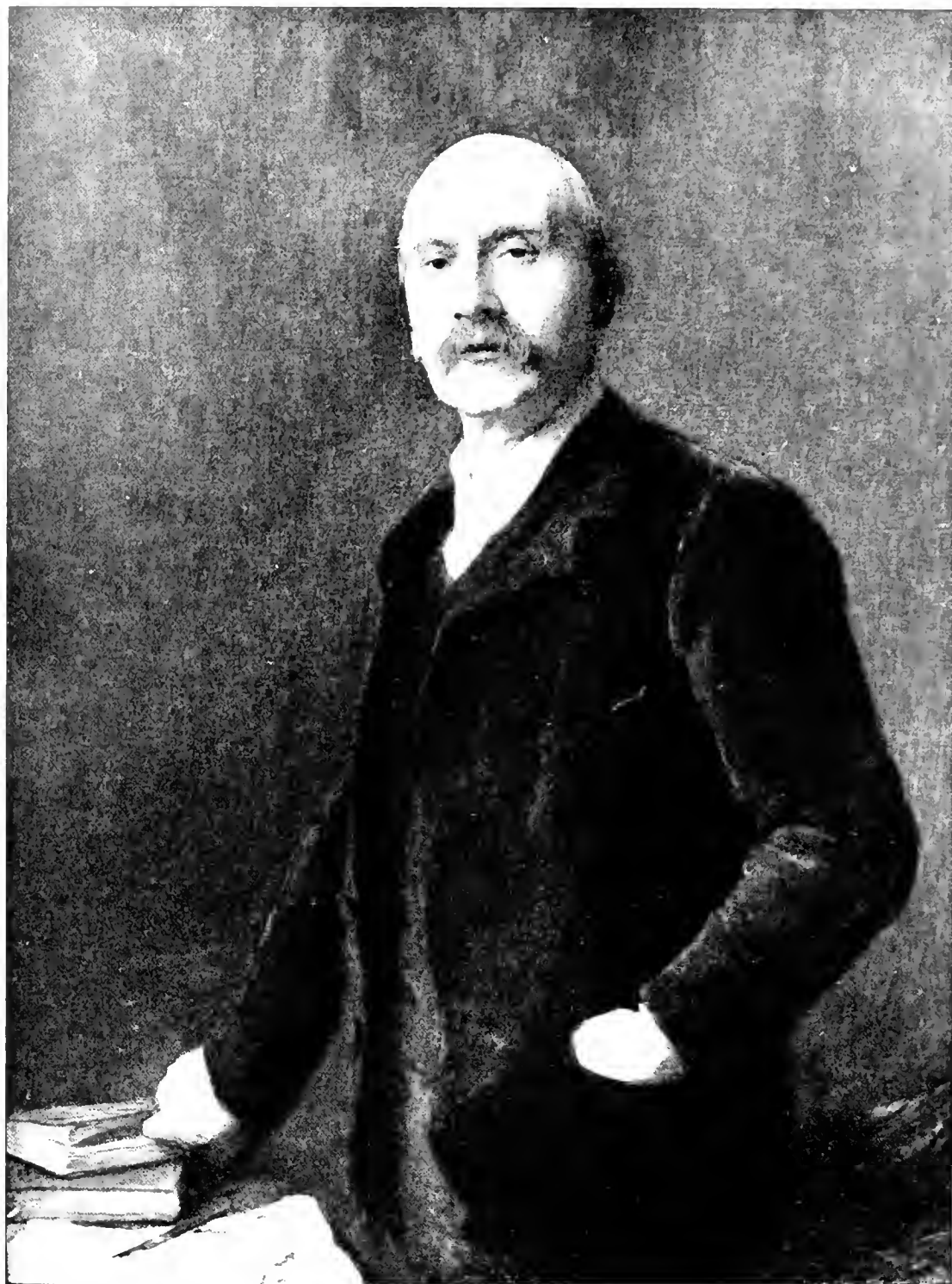
"A COTTAGE MADONNA"
BY EDWARD STOTT, A.R.A.



"ACROSS THE RIVER"
BY DAVID MURRAY, R.A.



"A ROUNDDELAY." BY
SEYMOUR LUCAS, R.A.



THOMAS CARLAW MARTIN, ESQ., LL.D.
BY W. Q. ORCHARDSON, R.A.

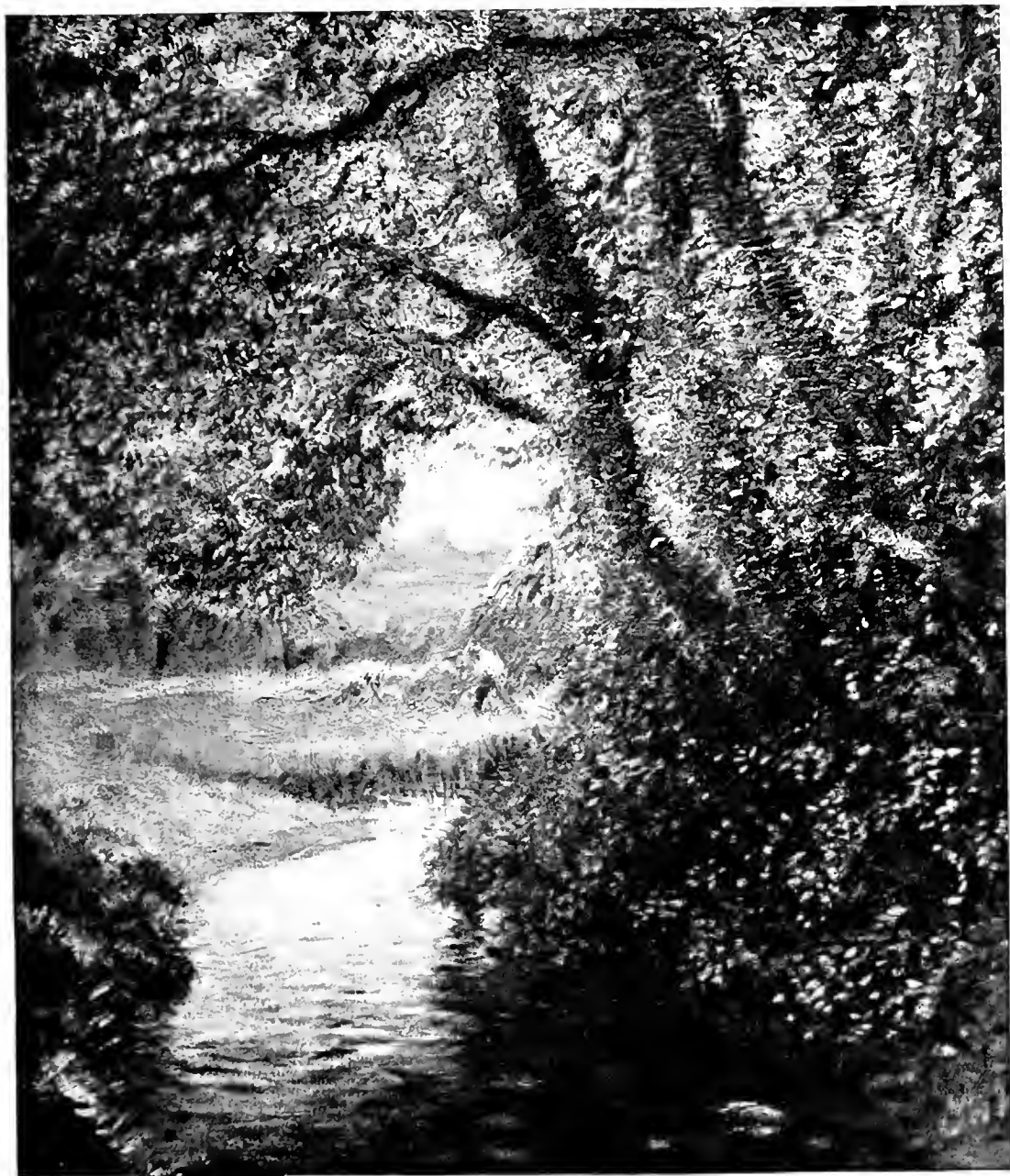
(Photo: Lowden & Son)



"THE SKYLARK." BY
ARTHUR HACKER, A.R.A

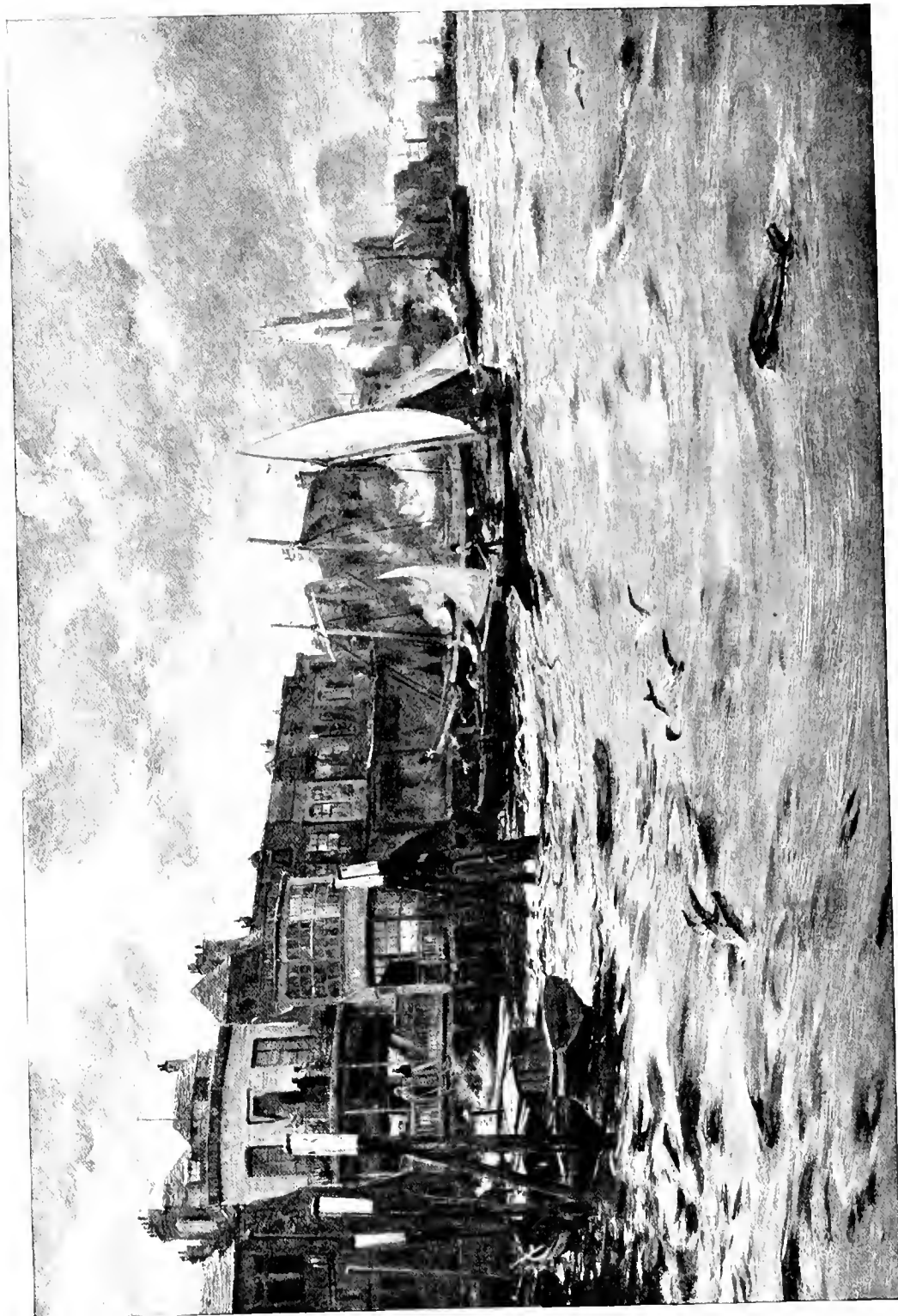


"ZEPHYR AND AURORA"
BY GERALD MOIRA



*(By permission of Messrs.
Thos. Agnew & Sons)*

"THE LITTLE BROOK." BY
GEORGE CLAUSEN, A.R.A.



"BOUND FOR LONDON: GULLS FLYING UP
THE RIVER." BY C. NAPIER HENRY, A.R.A.



"THE PEARLS OF APHRODITE
BY HERBERT DRAPER



"AT THEIR MOORINGS," BY
STANHOPE A. FORBES, A.R.A.

Stanhope A. Forbes.
1866.

The Royal Academy, 1907

We remember commending a picture by Mr. Campbell Taylor in the last academy, the subject of which was not dissimilar to that taken up here in *The Rehearsal*, one of this year's Chantrey purchases. Mr. Taylor has come from a very small canvas to a very large one. On the larger scale his touch loses somewhat in feeling, but in all other respects this work commends itself as one of the most successful pieces of *genre* painting in this year's exhibition. There is life and sunshine in Miss A. L. Swynnerton's portrait group, *Margaret and Christian, daughters of D. C. Guthrie, Esq.*, but the colour does not advance its merits. An interesting portrait is that of *Mrs. Bowles* by Mr. Mouat Loudan; here many pleasant passages of colour have been contrived, though the face seems too deliberate in the character of the painting for the rest of the picture. Mr. Lee Hankey's *Many the Wonders I have seen* might, we think, have been hung lower down.

Mr. Byam Shaw's *Such is Life* is one of his most interesting canvases. The scene depicted, with its theatrical light, suits better than a scene in the light of nature the particular colours with which Mr. Shaw sets his palette. In a picture named the *Morning Room* Mr. Walter Russell has painted two figures seated in a room into which the full daylight comes. The room is furnished with a tendency to things early Victorian, and a famous wit may be recognised in one of the figures. The luminous painting of the window frames, the couch partly bathed in bright light—in fact, all the painting—is masterly, except in the lady's figure, where the essential note of grace in the fall of the skirt is missing. Whilst he does not vary his style in any degree, Mr. E. A. Hornel ever seems to acquire more accomplishment, and his picture *The Music of the Woods* must certainly rank with his best canvases. Mr. Harold Speed's *Portrait of a Lady* and his *Love leaving Psyche*

are good examples of his scholarly painting. In following lines of older Academic tradition worthily, Mr. Herbert Draper succeeds far better than anyone else in the exhibition.

Of the many pictures which press themselves upon our memory, claiming to be mentioned, space provides us with room for the following only:—*Segovia, Spain*, by M. Hughes - Stanton; *The Avenue*, by W. G. von Glehn, and works by the following:—T. F. M. Sheard, Louis Grier, B. Haughton, A. E. Bottomley, S. P. Kendrick, F. G. Swaish, Anna Airy, V. M. Hamilton, M. Cameron, and Dorothea Sharpe.

The sculpture is marked generally by a high level of performance. Members and associates are well represented, Mr. Frampton in particular, by his large statue of the late Marquis of Salisbury, and Mr. Drury by his pair of bronze



"A LITTLE GIRL WITH DOLLS"

BY HARRINGTON MANN

statuettes. From outside notable contributions are made by Messrs. Lanteri, Furse, Mackennal, Bayes, Derwent Wood, Conrad Dressler, Lynn Jenkins, Spicer Simpson, Gotto, Taubman, and Reynolds-Stephens, whose *Guinevere's Redeeming* was reproduced in these pages two years ago.

THE ROYAL SCOTTISH ACADEMY.

THE Spring Number of THE STUDIO is especially opportune at the present time, when public attention is directed to Scottish art by the developments which are taking place in connection with the National Gallery of Scotland and the Royal Scottish Academy. Mr. A. L. Baldry has carefully and fully described the growth and development of the Academy from its early struggles down to the present day, when it stands as one of the most important and flourishing art institutions in Great Britain. The volume contains some portraits of prominent artists, and interesting facsimile autograph letters, but its most attractive feature is the splendid series of forty reproductions in facsimile colours made direct from original works by distinguished artists who have been connected with the Academy.

THE BROTHERS MARIS—JAMES, MATTHEW, WILLIAM.

THE Summer Number of THE STUDIO will be ready in a few days, and the subject "The Brothers Maris" is one which will appeal to all who are interested in the higher forms of modern painting. James Maris is universally accepted as one of the most accomplished landscapists the last century produced, and in the rendering of atmospheric effects had no equal since Constable; while Matthew Maris is held by many to be the greatest artist living at the present time. The public have always shown a strong desire to obtain any information regarding this extremely individual painter whose personality seems to be shrouded in mystery. The writer, Mr. D. Croal Thomson (author of "The Barbizon School," etc., etc.), has enjoyed exceptional facilities for obtaining direct from the master himself most interesting details of his career, and the volume will afford a unique opportunity of studying every phase of his subtle art. It will contain numerous illustrations in facsimile colours, photogravure, and other processes, of important examples by each artist, and a facsimile reproduction, personally supervised by the artist, of a study by Matthew Maris, will be amongst the most attractive features of the book, one of the most distinguished and interesting publications ever issued by THE STUDIO.

THE TWENTIETH SUMMER EXHIBITION OF THE NEW GALLERY.

ALTHOUGH there is in the New Gallery this year a very fair proportion of works which are well worth attention, the show as a whole has less than its usual interest. It suffers from that general ineffectiveness which for some time past has been perceptible in most of the larger exhibitions, and it is wanting in freshness and originality. The good things in the collection come almost entirely from men who have accustomed us to expect good work from them, and who keep well up to the average of their accomplishment in previous years; what is lacking is new work by men who are not already established institutions, or who, being well established as exponents of one type of performance, have been inspired to attempt something quite out of their usual direction. In the comparatively recent past the New Gallery was a place where surprises could be expected, where things not ordinarily seen elsewhere had a way of appearing; and now that the gallery has taken upon itself an atmosphere that differs hardly at all from that which habitually pervades the other places where modern pictures and sculpture are exhibited, it seems to have fallen a victim, as they have, to a kind of sleeping sickness. The whole of modern art is affected by this somnolence, and a drowsy inclination to let things stay as they are is one of the most disappointing peculiarities of the artists of the present day.

But perhaps it is a little unreasonable to expect anything else while the condition of the modern art market remains so depressed, and while art patronage continues to be directed by neither taste nor common sense. Artists can hardly help being dull when the people who should encourage them are occupied in a sort of gamble in speculative old masters. So long as buyers would rather spend their money upon questionable canvases in a condition of decay than upon good modern works which are too obviously authentic to be exciting, and so long as patronage is conducted on Stock Exchange lines, the opportunities offered to workers who have the misfortune to be alive will be inevitably scanty, and will assuredly not be such as to induce them to break new ground. On the whole it would seem that we ought to be thankful that the exhibition is no worse; there are some thoroughly sound and sincere productions in it, and with these we must be content.

Among the portraits, the one branch of painting



THE REV. EDMOND WARRE, D.D.
C.B., M.V.O., LATE HEAD-MASTER
OF ETON. PRESENTATION POR-
TRAIT BY JOHN S. SARGENT, R.A.

(By courtesy of the Autotype Co.,
74, New Oxford Street, W.)

The New Gallery

which keeps up its vitality, there are several which can be praised without any reservations. Sir George Reid's magnificent character studies of *The Very Rev. Principal Robert H. Story, D.D.*, and *Sir Charles B. Logan, LL.D.*, are wholly acceptable examples of his powers at their best; Mr. W. Logsdail's full length of a lady in black is vigorously handled and has a remarkable degree of vitality; Mr. R. Jack's masculine representation of *Arthur J. Kyle, Esq.*, has real distinction of manner; and Mr. J. J. Shannon's prettily arranged and pleasantly individual portrait study, *The Silver Ship*, is certainly one of the best things he is exhibiting this year. His *Capt. Josceline Bagot* is also to be much commended. Mr. Sargent's large full length of *The Rev. Edmond Warre, D.D.*, is dignified and impressive, and is certainly not lacking in character, and his smaller picture of *Mrs. Harold Harmsworth* is very cleverly painted, though it inclines a little towards prettiness. Of excellent quality, too, are Mr. George Henry's *Mrs. Innes*, Mr. G. Spencer Watson's *Arthur à Beckett Terrell, Esq.*, Mr. W. Llewellyn's *Constance, wife of the Rev. Arthur Luckock*, and *Mollie, Daughter of Campbell S. Holberton, Esq.*, the Hon. John Collier's *Professor Arthur Schuster*, Mr. Harrington Mann's *Kathleen*, Mr. H. Harris Brown's *The Hon. Mrs. Alfred Lyttelton*, and Professor von Herkomer's robust and well understood three-quarter length of *Sir Richard Biddulph Martin*, and there is by Mr. Percy F. S. Spence a portrait of *The Right Hon. John Burns, M.P.*, which takes high rank as an able record of a characteristic type.

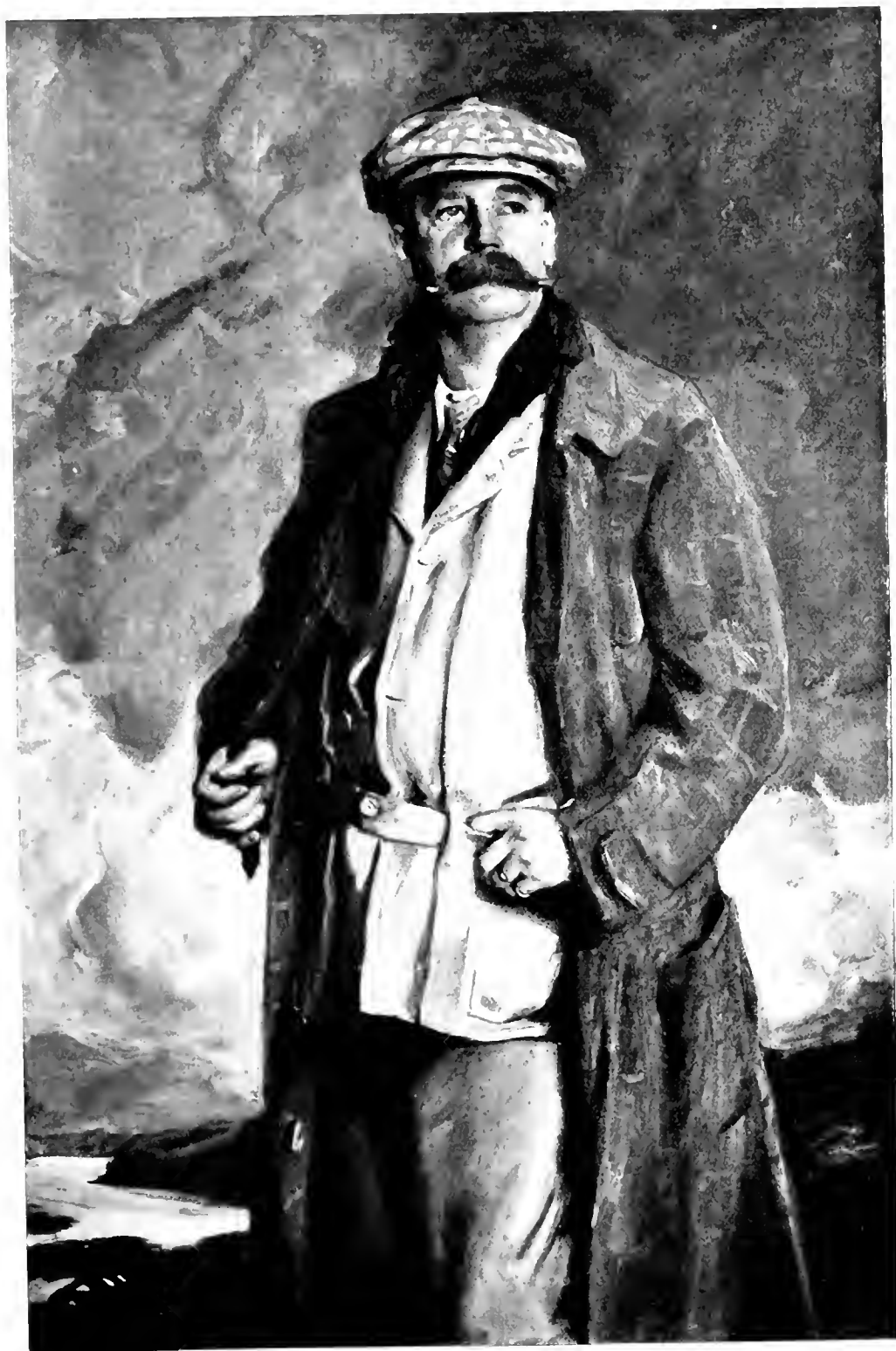
The figure pictures of exceptional importance are much less numerous. Sir James Linton's mediæval subject, *The Admonition*, has all his accustomed soundness of method, and is memorable especially for its fine treatment of rich textures. Mr. Harry Becker's episode from the history of the town of Colchester is good in colour and is painted with excellent breadth; Lady Alma-Tadema's *Love at the Mirror* is very charming in its daintiness of senti-

ment and refinement of tone; and Mr. W. Llewellyn's *Confirmation* is quite the most delightful suggestion of the dainty grace of girlhood which he has exhibited for many years. Mr. C. W. Bartlett's *Festival Dance*, Mr. Austen Brown's *At the Window*, Mr. F. M. Skipworth's *The Golden Butterfly* and *The Embroidered Panel*, Mr. F. S. Anderton's *Jessica*, Mr. S. Melton Fisher's delicate little nude, *The Wood Nymph*, and Mr. James Clark's magnificent arrangement of sumptuous colour, *The Sower of the Good Seed*, are all valuable additions to the collection, and there are two decorative panels by Mr. C. E. Hallé which must be noted. The best of the pictures in which figures are combined with landscape are Mr. W. Lee Hankey's admirably painted rustic subjects, *The Goose Girl* and *An Unimportant Task*, the low-toned garden scene, *Perfumed Twilight*, by Mr. Talbot Hughes,



"CONFIRMATION"

BY W. LLEWELLYN



ARTHUR J. RYLE, ESQ.
BY RICHARD JACK



"THE DIGNITY OF AUTUMN"
BY ALFRED EAST, A.R.A.



(Photo. by J. C. Hughes)

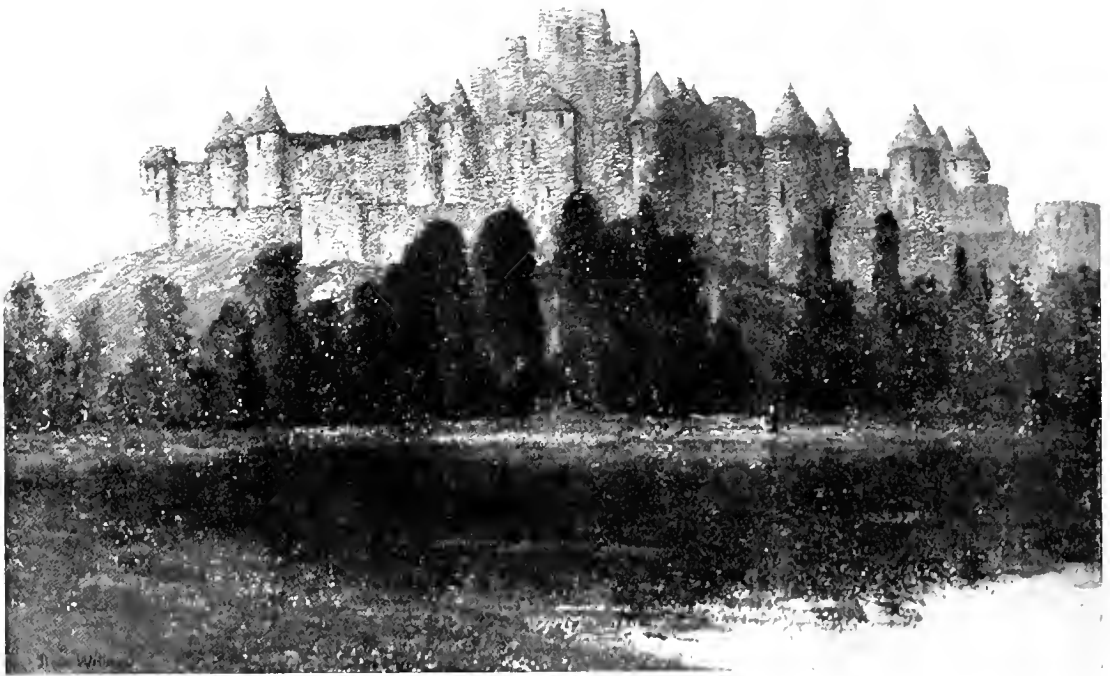
"THE SILVER SHIP." BY
J. J. SHANNON, A.R.A.



"THE CHURCH PORCH." BY
F. SPENLOVE-SPENLOVE



"A FESTIVAL DANCE"
BY C. W. BARTLETT



"LA CITÉ DE CARCASSONNE"

BY ISOBEL DODS WITHERS



"THE COURT OF THE OLEANDERS"

BY ALFRED WITHERS

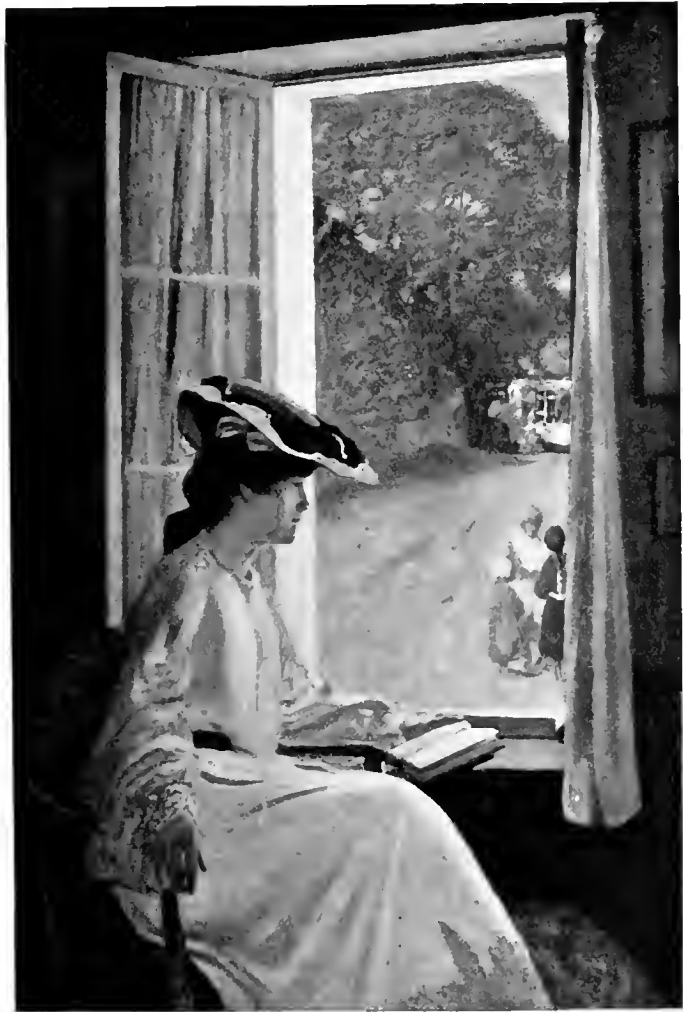
The New Gallery

Mr. Byam Shaw's *The Caged Bird*, and *The Church Porch*, a well-suggested winter subject by Mr. F. Spenlove Spenlove. Mr. Melton Fisher's *Songs of Araby* is a good record of an effect of lamplight; and the little semi-nude, *Reflections*, by Mr. A. Hitchens, and Mr. St. George Hare's scholarly and sincere picture *A Passing Acquaintance*, are of real importance.

Four landscapes stand out conspicuously among the better things of this class which have been given places in the show. Mr. Alfred East's *The Dignity of Autumn* is one of his finest efforts, splendidly decorative in design and most beautiful in its well balanced arrangement of tones of golden colour; Mr. J. L. Pickering's *Sylvia's Pool*, largely felt and robustly treated, and Mr. J. Coutts Michie's reticent and broadly handled *Among the Silent Hills*, are both admirable in their pictorial qualities, and have the real romanticist sentiment; and the large painting of *The Gorge, Fontainebleau*, by Mr. Hughes-Stanton, is commendably dignified, and is thoroughly sound in its quiet naturalism. Mr. Moffat Lindner's *Amsterdam*, Mr. Montague Smyth's *Hampstead Heath*, Mr. J. Aumonier's *Evening on a Sussex Common*; *The Court of the Oleanders* by Mr. Alfred Withers, and *La Cité de Carcassonne* by Mrs. Dods-Withers; Mr. Ivystan Hetherington's expansive and atmospheric marsh-land landscape, and Mr. Leslie Thomson's luminous *On the Links*, have all particular claims upon the consideration of lovers of nature; and there are two little canvases by Mr. Fred Yates, *Snow at Rydal* and *Snow at Rydal Park*, which, the first one especially, could bear comparison with the works of the greatest masters of landscape. Mr. Yates sees nature with the eye of a poet, but in seeking for poetic expression he does not forget to explain himself through the medium of skilful and purposeful craftsmanship.

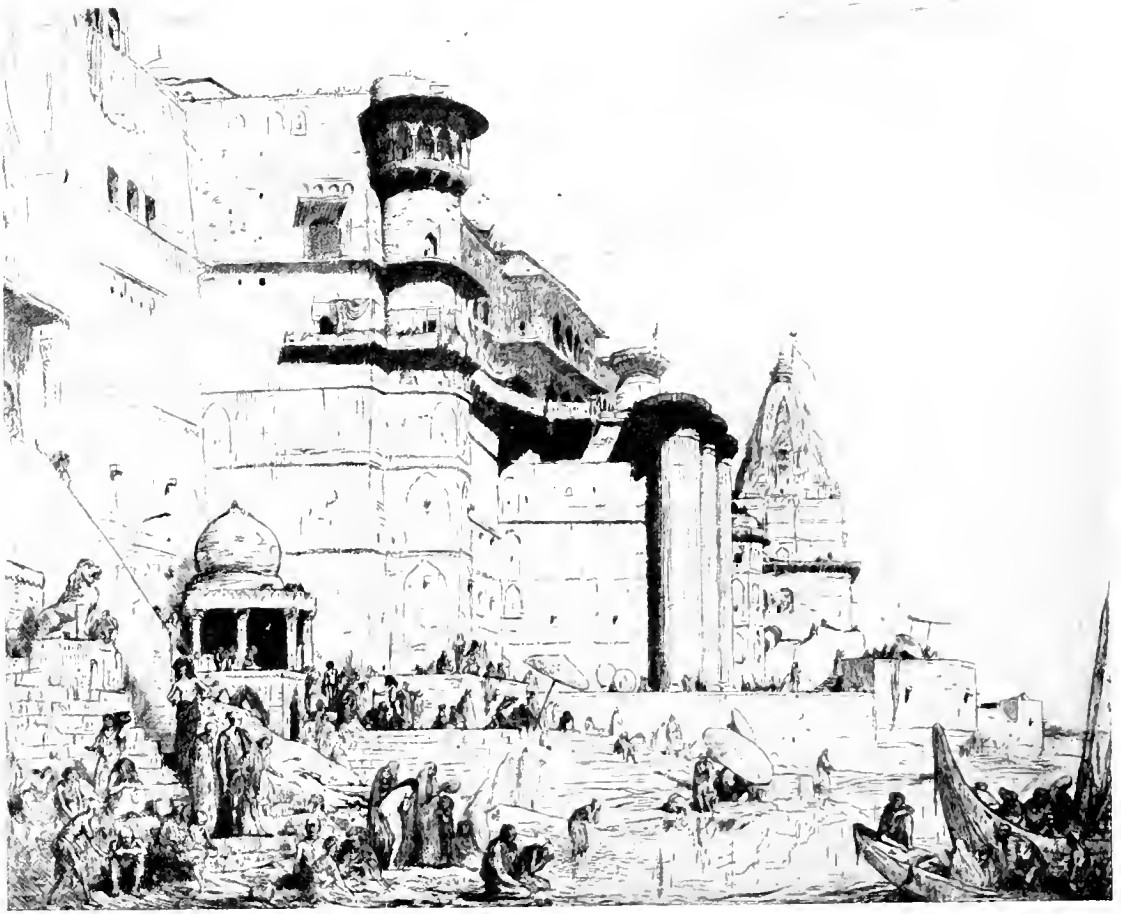
There is a little good sculpture, some of which, like the large equestrian figure *Richard Neville, Earl of Warwick*, by Mr. F.

Joubert, is definitely out of the beaten track. The statue, *Lupercalia*, by Mr. Conrad Dressler can be highly praised for its excellence of modelling and for its good suggestion of movement, and Mr. F. Derwent Wood's *Echo*, Mr. Alfred Drury's *St. Michael*, and Mr. Basil Gotto's *A. Chichele Ploverden, Esq.*, for their thoroughly accomplished treatment. The symbolical figure *Man and his Burden*, by the late Roscoe Mullins, is impressively conceived and is free from any touch of extravagance. Among the other things in the exhibition which ought not to be overlooked are two architectural studies, one, an amazingly clever sketch, by Mr. Sargent, and the other, the *Gateway of St. John's College, Cambridge*, by Mr. W. Logsdail; a series of illustrative drawings by Mr. H. J. Ford; some crayon portraits by Mr. C. E. Ritchie; the miniatures by Mrs. M. Llewellyn, Mrs. A. E. Emslie, Mrs.



"AT THE WINDOW"

BY T. AUSTEN BROWN



"HOLY GANGES" (ETCHING)

BY M. A. J. BAUER

E. Corbould Ellis, and Mr. Alyn Williams; and the examples of applied art by Miss E. Hallé, Mr. Alexander Fisher, Mr. and Mrs. Arthur Gaskin, and M. Lucien Gaillard. The case of jewellery by this last-named artist is quite fascinating on account of the daintiness of invention and the beauty of workmanship shown in all the things which he has arranged in it. He is a master of this far from unimportant branch of art.

STUDIO-TALK

(From our Own Correspondents)

LONDON.—At the Royal Academy banquet the Prince of Wales commended India as a field for artists. For those susceptible scarcely any artist can evoke the glamour of the East so well as Mr. M. A. J. Bauer, the perfection of whose art has for long placed him in the front rank of living masters of etching. We reproduce herewith a recent plate entitled *Holy Ganges*, recently on view at Mr. Van Wisselingh's.

The Old Water-Colour Society has always an added interest in its summer exhibition, for it is there that Mr. Sargent exhibits. In *The Vagrant* the touches, which seem at once so careless and inspired, have never brought a face to completer reality and intensity of expression of water-colour. The same skill is at its miraculous play in the *Fountain at Bologna* and the *In a Florentine Villa*. Only Mr. Walter Bayes, perhaps, though on a miniature scale and in a less energetic manner, cares for the same kind of things in the art as Mr. Sargent. Other painters are preoccupied with other aims, for Mr. Sargent's aim has grown out of a strange power and the pleasure of exercising it. Sir Ernest Waterlow, Messrs. R. W. Allan, D. Y. Cameron, and James Paterson, as usual, contribute with distinction. Professor von Herkomer is this time experimental; Mr. E. J. Sullivan is here at his best. Full of a lively interest, Mr. Rackham's drawings, outlined as they are in ink, are less in character with the O.W.S. Exhibitions than water-colours not dependent on this line work, which we

Studio-Talk

have seen from his brush elsewhere. A noticeable work is Mr. H. S. Hopwood's *Breakfast Table*.

Amongst younger English painters who by their work are rapidly coming into repute, few stand a better chance of attaining distinction than Mr. F. Cadogan Cowper. His is not an unacademic art in these unacademic days; it subscribes largely to the precedents of painting set by the academic school. The expression of an individuality, however, is not a thing necessarily quashed under these conditions: though an art which is personal and strong without eccentricity or over-statement nowadays seems quite rare. His two pictures, *Marianna in the South* and *Patient Griselda*, which we reproduce, were shown at a recent exhibition of the Old Water-Colour Society. Certain qualities of painting in the picture of *Marianna* especially recommended themselves to us, both in the figure and in the very able handling of still-life. We remarked the well-lighted wall on



"MARIANNA IN THE SOUTH" BY F. CADOGAN COWPER

which the mirror hangs, and the treatment accorded to the mirror itself and its reflections.

Mr. H. S. Hopwood, who has been exhibiting at Van Wisselingh's Gallery some oil paintings, is one of the artists whose work, in the words of Whistler, "is finished from the beginning." Every touch seems to have behind it the weight of freshly received impulse, nothing is mechanical, the exact stage at which the artist leaves his picture is, after all, a matter not of the greatest consequence. Whether the work is slight, unpainted to the point of being merely a suggestion, or whether carried to the furthest limits of finish, one is always pleasurably aware that the artist never paints except in his happiest moments.

At Mr. H. Tinson's Gallery Mr. J. H. Jurres, a Dutch artist, has lately exhibited many skilful chalk drawings and oil-paintings, the latter possessing in many cases fine quality of colour. The subjects, chiefly of a biblical nature, were conceived with imagination.



"PATIENT GRISELDA" BY F. CADOGAN COWPER



THE "LOG CABIN" HOUSEBOAT

DESIGNED BY GEORGE WALTON

Houseboats are for the most part both ugly and inconvenient. Attention to good proportions and harmonious colouring are rarely given, and there can be no doubt that the absence of beauty is a sad fact in connection with the riverside life which with the June weather has launched into full swing. Unique for the reason that the scheme throughout is the product of Mr. George Walton's genius is the "Log Cabin," designed for Mr. Geo. Davison, and now moored adjacent to the Henley Sailing Club boat-house at Wargrave. The "Log Cabin" belongs to that class of houseboat which is constructed with the saloon in the centre, the doorways opening to the side, and the bedrooms and kitchen being at the ends of the boat. An additional boat affording space alongside is almost a necessity with this class of houseboat, and Mr. Walton has devised a fine pontoon for this position. The entire roof is arranged as an



HEADING FOR NOTE-PAPER
BY G. WALTON

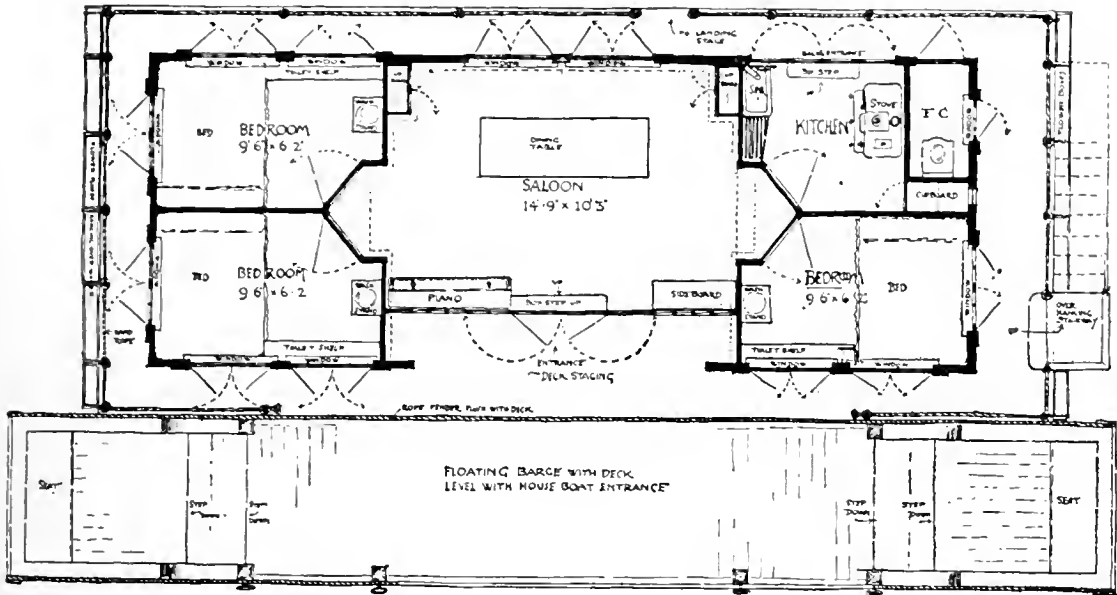
additional deck or room. The iron standards supporting the framing for the green canvas roof are bound together by a flat oak rail about 2 feet 3 inches from the deck, which goes all round this upper floor and serves as a sitting lounge for anyone so disposed. Below the oak rail, canvas wind shields are fastened all round the boat, and the space above from the roof to the deck is closed in with curtains or pinoleum blinds, as shown in the illustration. The sentry-box beehive chairs standing one on each side of

the saloon entrance, are amongst the most ingeniously constructed items on the houseboat. The upper room is furnished with two couches, which serve for sleeping at night when required. There is also a long table for extra big luncheon or dinner parties, and a number of wicker and cane chairs of picturesque design and good construction. The carpet is one of Mr. Walton's many triumphs. The general scheme is a silvery drab



THE "LOG CABIN" HOUSEBOAT

DESIGNED BY GEORGE WALTON



PLAN OF "LOG CABIN" HOUSEBOAT

GEORGE WALTON, ARCHITECT

with a soft velvet effect, the border being an American Indian in his birch-bark canoe in approximately a heliotrope and delicate green colour. The walls of the saloon are a simple but effective wood paneling painted white. The chairs and settees are of ebonised wood with rush seats of the Morris type.

At the Clifford Gallery Mr. Yoshio Markino showed last month a number of delightful drawings under the general title of "The Colour of London." We refer to these drawings in our review of the book published under that title.

Mr. Max Beerbohm's caricatures at the Carfax Gallery have been greeted with enthusiasm, the critic of one influential periodical soothing himself with "their tranquil and tender colour" after a visit to the Academy. We prefer to take them at the value prompted by their own *naïveté*. That much of this *naïveté* is affectation could be seen in the *Lord Tweedmouth*, with its inspiring line. With his quite abstract line, "Max" is the Blake of comedy. It is his gift, with a few lines, to transport his subject to a distance so far removed from all feeling but humour that nothing is kind or cruel.

The water-colours by Mr. H. Hughes-Stanton at the Leicester Galleries showed that artist working in a medium which may be said to be new to him. The style which he has formed in it does

not closely remind us of the note which is so personal in his oils. Apparently he has not discovered yet all the pleasantest qualities of water-colour; this he has done in the case of the oil medium.



THE "LOG CABIN" HOUSEBOAT: DINING SALOON
DESIGNED BY GEORGE WALTON



LEADED PANEL: "ANGEL OF JUDGMENT"
BY WM. GLASBY

Mr. Hughes-Stanton is never happier in these water-colours than in noting the effect upon open country of capricious weather. Mr. Wilfred Ball's agreeable art was represented in an adjoining room with many water-colours of Yorkshire and Warwickshire.

One of the most attractive May exhibitions was that of the Water - Colour Drawings at the Paterson Gallery in Bond Street. Here were many interesting things—Mr. William Nicholson, in his best mood, touching reality with fancy, or fancy with reality—we do not

know quite which—in *The Evening Drive* and *The Mirror*; Mr. Crawhall, subtle and dexterous as ever in his two or three paintings. Here was a strange face, full of haunting meaning, by Mr. James Pryde, drawn with extraordinary power. Mr. Rackham was breaking fresh ground in the purest form of water-colour art. Curiously old-fashioned in feeling was Mr. Orpen in a little pen-drawing, evidently the study for a picture. Messrs. J. M. Swan, R.A., G. Clausen, A.R.A., D. Y. Cameron, altogether more realistic in their aims, were to be seen to great advantage.

In the illustrations we give of some recent work by Mr. William Glasby may perhaps be discerned traces of the influence of Mr. Henry Holiday, with whom he was for a long period associated; at the same time, they are by no means wanting in original feeling. Mr. Glasby pays special attention to the quality of colour,

avoiding both the crudity and timidity often seen in modern windows: and while using the richest colourings he contrives to blend them in such way that the power and joyousness of the colour is maintained.

The Exhibition of The Home Arts and Industries Association, held annually at the Albert Hall, cannot fail to create interest, though to those who hope to find much work possessing artistic merit the exhibition is usually disappointing. Yet it must be admitted that the Association is doing excellent work, and well deserves the encouragement and patronage which it enjoys. We would, however, point out that it is desirable not to invite the Press to view the Exhibition before it is complete, as under such circumstances it is impossible to seriously criticise the work. On the Press day of the Exhibition, held last month, several of the exhibits were not unpacked, while



EAST WINDOW, SEREMBAN CHURCH, STRAITS SETTLEMENT
BY WM. GLASBY



REREDOS IN LEIGHTON BUZZARD PARISH CHURCH

DESIGNED BY G. F. BODLEY, R.A.

others were carefully covered over. Amongst the work which could be seen the display of Ruskin pottery (Mr. Howson Taylor) was the most important, while the Compton School, under the direction of Mrs. G. F. Watts, showed some good examples of terra-cotta ware. In our notice of the previous exhibition we had occasion to favourably mention a chest exhibited by the Wilton Industries (Mr. F. A. Rawlence). This year the class sends another excellent piece, the wrought and polished ironwork being good both in design and workmanship.

Some very creditable work has recently been executed by members of the Leighton Buzzard class. The donor of the reredos shown in our illustration stipulated that the manual

work should be done by local craftsmen. The designs were made by Mr. G. F. Bodley, R.A., under whose supervision certain members of the class were entrusted with the wood-carving and with the embossing in leather of the four angels occupying the two doors of the triptych. These figures were embossed in low relief and then silvered and lacquered a gold colour, the drapery and wings being alternately coloured green and red in the four panels. It is believed that this use of leather is practically the first instance in modern times of its application to definitely ecclesiastical



TWO OF THE PANELS SHOWN IN THE ABOVE ILLUSTRATION

WOOD-CARVING BY H. WIBBERLEY; FIGURES EMBOSSED IN LEATHER BY MINNIE KING AND ARTHUR SMALLBONES

decoration, and Mr. Bodley has declared himself satisfied with the result. The wood-carving was done by H. Wibberley, and the leather work by Minnie King and Arthur Smallbones.

At the Dowdeswell Galleries last month Mr. Walter Crane showed an interesting series of water-colours of India and Ceylon made during his recent tour in the East. These drawings, by their dignified simplicity of conception and strength of execution, merited careful consideration. Particularly impressive were the *Snow Peaks of the Himalayas, from Darjeeling*, and *Kinchin-Junga, from Darjeeling—Early Morning*, awe-inspiring in their suggestion of an indefinable solitude. Another striking composition was *The Taj-Mahal*, with the great temple bathed in the pale, weird light of the moon, giving to the scene a sense of the mystery and silence of the night. Amongst other fine achievements we noted *The Maharajah's Palace, Udaipur, After Sunset—Gwalior*, and *The Great Gate of the Temple, Tanjore*.

The International Art Gallery in King William Street was, during May, devoted to the exhibition of the London Sketch Club. Among many noticeable works were pictures by Messrs. Hughes-Stanton, Dudley Hardy, Walter Fowler, Geoffrey Strahan, W. Lee Hankey, René Bull, John Hassall, S. Baghot de la Bere, David Wilson, Lance Thackeray, and sculpture by Messrs. Adrien Jones and Courtenay Pollock.

A small room at the Mendoza Gallery was occupied last month by some admirable water-colours of English flower gardens, the work of Miss Lilian Stannard. The skill displayed in the selection and rendering of the subjects was such as to place the collection on a higher level than that usually reached in exhibitions of this character.



PAINTED PANEL FOR SCREEN BY HILDA WARLOW

LIVERPOOL.—The recent comprehensive exhibition of students' work in the City School of Art, at the Walker Art Gallery, brought out very noticeably the steady maintenance in the good quality of painting and drawing from the life, and the advance made in modelling. Examples of good anatomical study of the male figure in action, by Thomas Shaw and George Capstick, and *The Miner*, by Robert Blackburn, displayed very even merit. A life-size study entitled *Bacchus*, by Robert Shearer, intended



STENCIL NURSERY FRIEZE

BY JESSIE BESWICK

as portion of a design for a fountain, was very gracefully posed. Frances Craine's model for pedestal and bowl of fountain in marble, surmounted by a bronze nude figure, was a cleverly thought out design. Her simply-draped and well-posed *Flower Seller* appeared even more commendable as a composition. Margery Doggett has decidedly improved upon her previous essays in composition, and in her study of *Eve* she showed fine feeling. Evidence of careful training was shown by Florence Gill in a fine little group, *St. Francis and the Birds*, partly executed in alabaster, and two other works. An excellent study of a female head, by E. Spicer, a gracefully-draped *Ceres* by H. Bathgate, a recumbent figure, *Elaine*, by S. M. Johnson, a nude study by T. Rogers, and draped head by H. Quale, all deserve notice.

There was a less important display of needlework design on this occasion than in previous years. An embroidered mantel-border and a panel for screen, both by Helen Bishop, represented the best examples.

A good quality of bold design and colour appeared in the two lithographs by E. R. Smart, entitled *The Windmill* (three colours) and *From the Spanish Main* (five colours). This quality was noticeable, too, in the stencil illustration *A Village Fair*, by Margaret Lloyd, and the *Nursery Frieze*, by Jessie Beswick, reproduced opposite. Two book plates of heraldic design, by E. G. Hallam and Kitty Pengelly, were good examples of penwork, and an effective design for "University Students' Song Book" cover, by William Ellis, together with two book-cover designs by Helen Bishop, attracted attention. A well-designed theatre poster, introducing *Lady Macbeth* and the three witches, was by Jessica Walker. *Cinderella*, a humorously-treated poster, and a confectioner's window card were decidedly graceful and ingenious compositions by Edith Walters. In a similar show-card subject, Dulce Dickinson displayed effective drawing and quite attractive colour. Very interesting were a series of panels illustrating *Historic Fashion*, lithographed by Florence Laverock. Successful also in its colour scheme was the painted panel for screen by Hilda Warlow.

IRON GRILLE
BY THE WROUGHT
IRON CLASS, LIVERPOOL
CITY SCHOOL OF ART



LITHOGRAPH PANEL : ONE OF A SERIES ILLUSTRATING
HISTORIC FASHIONS BY FLORENCE K. LAVEROCK

The work exhibited by the Wrought Iron Class was mainly of quite mediocre design, upon which much good craftsmanship was wasted ; and nothing remarkable appeared in the jewellery produced by



"MAXIMINO DE SEGOVIA"

BY MISS M. CAMERON

the Enamelling Class: a copper and enamel pendant by Susan Firth being perhaps one of the best of the examples exhibited.

H. B. B.

proposed as an associate of that body; but hitherto ladies have only been selected as honorary members. Her pictures have also been hung at the

EDINBURGH.—Miss M. Cameron is not the first Scottish artist who has come under the influence of Spain, and received inspiration from the picturesqueness of the everyday life and the beautiful scenery of that country. It will be seen from the illustrations given here that she has studied very carefully the characteristics of the Spaniards, their habits and their costumes; while her versatility is exemplified in the decorative landscape *Segovia, Castille*, which is now being exhibited at the Royal Academy. It is a well composed picture, in which the colour scheme is simple and the distance well suggested. The two figure subjects are admirable studies of character and expression, showing shrewdness of observation and vigorous execution. Miss Cameron is a regular exhibitor at the Royal Scottish Academy, and has twice been



"SEGOVIA, CASTILLE"

(Royal Academy, 1907)

BY MISS M. CAMERON



"THE CARD PLAYERS, CASTILLE"

(*Salon des Artistes Français, 1907*)

BY MISS M. CAMERON

Glasgow Institute, the Paris Salon and the Carnegie Institute, Pittsburg.

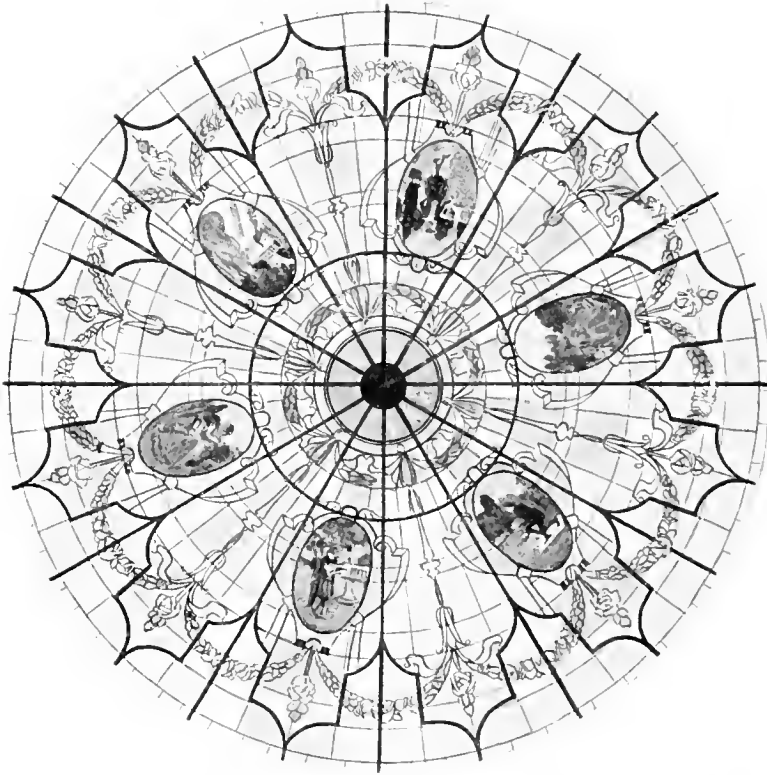
GLASGOW.—Marine designers have not come within the sphere of influence of the modern movement, and, in special cases, where an outside architect has been called in to advise his advice has been sought because of a reputation established along classical lines: in this way the claims of modern art have gone unheeded. The difficulties presented in marine glasswork have hitherto put æsthetic considerations out of court: vibration, curvature, peculiarities of lighting, and other features have monopolised attention. But the modern artist recognises no difficulty; with an innate adaptability he can enter a new field and command immediate success.

A visit to the studio and craft rooms of Oscar Paterson, interesting at all times, is doubly so at present because of the activity over a novel process of stained glass work chiefly designed for ship decoration. Many examples of the

noted glassworker's new development may be seen. The process might be termed a variation in Venetian glass technique, by cloud-like etching, brilliant facet-cutting, engraving and enamelling.

Another new method of his—"Ivory," to give it a designation—is a fluorescent glass, like the "uranium" variety, flashed on one or both sides, the effect, ornamental or pictorial, being produced by first etching with hydrofluoric acid, then decorating by engraving and cutting, finishing, in fact, with the lapidary's art.

Amongst the striking examples in the new process are the design for a curved ceiling of a ship's smoking room—glass, mostly white, cut and engraved for refraction; sides, inlay of opalescent glass; centre filling, glass of peculiar texture: all leadlines of cored steel to lessen vibration: design for a roof-light cupola in French style with Watteau panels, and enamelled ovals: one for a saloon cupola in similar style; and another for a lounge or music-room, all white to avoid the diminution of light—chiefly leadwork here, little



LEADED GLASS PANEL FOR DOME OF LADIES' ROOM

BY OSCAR PATERSON

brush-work of any kind ; made up of Venetian glass, modelled glass, and Norman slabs. In this parts are cut and engraved, not by way of indicating a pattern, but to give that quality of texture so interesting to a surface.

The latest addition to the list of Glasgow restaurants, "The Arcadian Gallery," at 132 St. Vincent Street, is likely to be popular because of the novel idea of introducing a continuous exhibition of pictures by contemporary artists along with a measure of food reform on vegetarian lines. The premises are bright and appropriately fitted for the purpose, and if there be anything in the theory of the French scientist that nervous diseases may be entirely cured by the use of certain colours, "The Arcadian Gallery" may work a marked change in the temperament of its *habitués*.

The white wood-work and brown paper walls have a soothing effect, and form an excellent background for the pictures. A feature in the permanent decoration of the saloon is the effective pastel drawing in the panel over the mantel, by Henry T. Wise, the artist who planned the structural alterations and the interior scheme also.

J. T.

DUBLIN.—The troubled times which have fallen upon the Royal Hibernian Academy would seem to have had no injurious effect upon its annual exhibition. This year the Academy opened a month earlier than usual, to enable exhibitors to transfer their

works, if necessary, to the exhibition of International Art now being held in Dublin ; and if unequal in merit the collection included some works of quite remarkable interest and worth. The portraits were the chief attraction, and incomparably the finest of these was Mr. Sargent's presentation portrait of *Mr. Hugh Lane*—a magnificent study, considered simply as a work of art, faultless in



SALOON AT THE ARCADIAN GALLERY, GLASGOW

DESIGNED BY HENRY T. WISE

drawing, brilliant in execution, the tones perfectly balanced, the values subtly indicated, and, besides this, a remarkably truthful likeness.

Some of the other portraits exhibited were also quite admirable. Notable amongst these were Miss Purser's portrait of *Dr. Atkinson*; Sir George Reid's portrait of the late Chief Secretary, *Mr. James Bryce*; Mr. Charles Shannon's portrait of *Robert Gregory*; Mr. William Orpen's *Mrs. Fry*; Mr. Lavery's *Lady in Pink*; and Mr. Dermond O'Brien's portrait of his father.

Among the Irish landscape painters represented, Mr. Hone took a leading place. His work has the unconcernedness of nature: his temperament has become so fused with his subject that his work seems free from all artificial conventions. Mr. Hone reveals not his own temperament alone, but an elusive, haunting spirit that seems to become almost visible as we gaze—the very soul of the country which he has loved to paint. Amongst the other exhibitors of landscape may be mentioned Mr. Vincent Duffy, Mr. Dermond O'Brien, Mr. H. Scully, and Mr. Henry Allen.

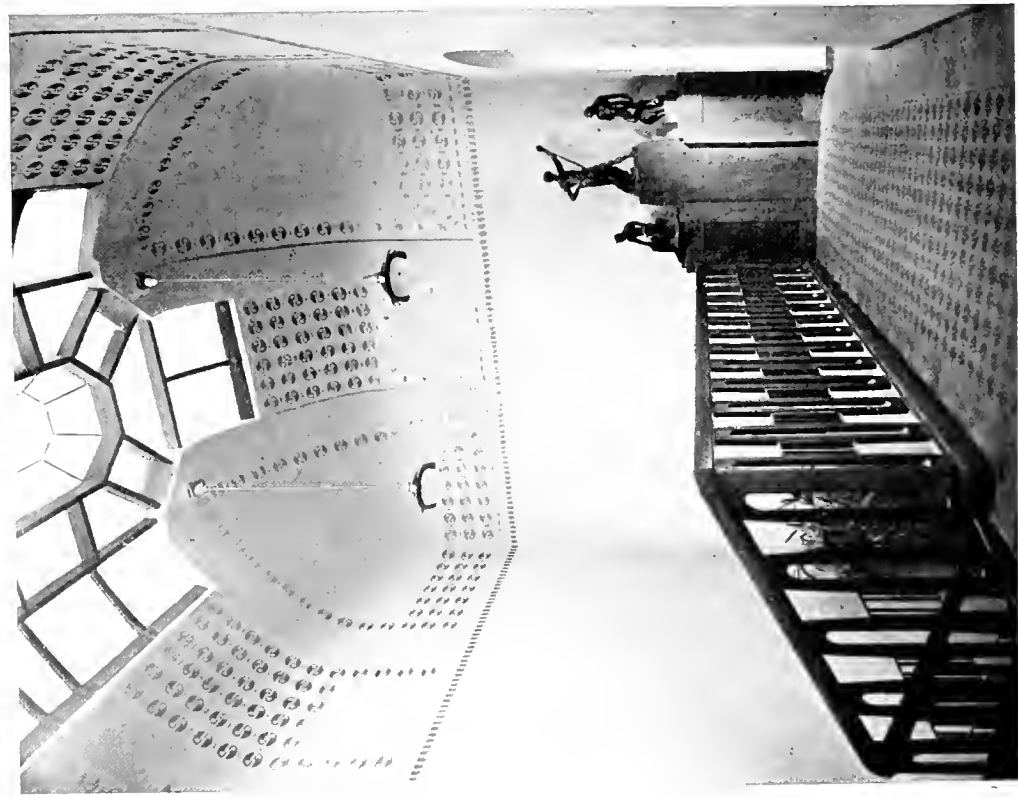
Public opinion in Ireland is overwhelmingly hostile to the proposal that the Academy school be abolished and its place taken by a Government school under the control of the Department of Agriculture. It is felt that, however many the shortcomings of the Academy may have been in the past, nothing would be gained by the transfer of its school to a Department which already has more irons in the fire than it can conveniently heat. There is a strong feeling against setting up a new edition of South Kensington in Ireland, and a strong

desire that the Academy, which has recently shown evidences of a progressive spirit, should receive practical encouragement at the hands of the Government instead of extinction. The one reform that is really needed is the strengthening of its teaching staff.
E. D.

WEIMAR.—The modern art movement has developed first of all in that department of architecture to which, here in Germany, the term "profane" is applied—that is to say, in cottages, stores, warehouses, factories, railway stations, interiors of private houses, libraries, and generally in that sphere of art covered by the term "Innenkunst"; and its most conspicuous trait is a tendency towards the expression of pure logic and common sense, by aiming at simplicity of construction. This evolution, which gives rise to problems



LOBBY AT MR. GUTBIER'S GALLERY, DRESDEN DESIGNED BY H. VAN DE VELDE



LANDING AT MR. GUTHRIE'S GALLERY, DRESDEN
DESIGNED BY H. VAN DE VELDE



LOBBY AND STAIRCASE AT MR. GUTHRIE'S GALLERY, DRESDEN
DESIGNED BY H. VAN DE VELDE

Studio-Talk

of an ethical as well as an æsthetic nature, encounters difficulties where, as often happens, a building or suite of rooms has to be re-adapted to purposes for which the original style and character of the design are entirely unsuited.

Prof. van de Velde has lately met with marked success in dealing with these and other problems confronting him. His method of treatment, which at one time showed a preference for the flowing line, is now characterised by a strict adherence to the straight line and rectangular style: this is well exemplified in some of his later productions, as, for instance, the library of the Nietzsche-Archiv at Weimar, Count Kessler's drawing-room, and various other private apartments at Lübeck, Kiel, Chemnitz and elsewhere, and again in the counting-house of a bank at Mannheim.

The designs here illustrated comprise a part of the premises of Mr. Gutbier, the art dealer, formerly known as the Arnold'sche Hofkunsthandlung. In the staircase the iron portions, instead

of being concealed, have been intentionally left uncovered, and such use of the material naturally gives rise to new problems of form and colour. Besides iron, the materials used include stained oak, marble and plaster; the colour scheme is blue, with grey and gold for the stencil ornament on wall and ceiling. Turning next to the ante-room, the walls here are held in grey and pink; the glass cabinets containing silverware, jewellery and pottery from the Thuringian Factories at Bürgel, near Jena. W. S.

PARIS.—Notwithstanding the preparations for the opening of the annual salons, numerous small exhibitions were held here in private galleries during the month of April. The most important among them was the one held at the Cerele Volney, where a retrospective exhibition of the works of Hennen was arranged by a group of his ardent admirers. The collection enabled one to study the evolution of this highly gifted master, who, while continuing faithful to the same form of art, was unfortunately



A ROOM AT MR. GUTBIER'S GALLERY, DRESDEN

DESIGNED BY H. VAN DE VELDE

unable with advancing years to maintain the same standard of craftsmanship. On comparing some of his works painted before 1870 and others more recent, it could be seen that the peculiar pallor and cadaverous appearance of the flesh in some of his female figures are qualities belonging to his last years, which were years of decadence. But how pure and fresh were the flesh tones in such works as *Adam et Eve devant le Corps d'Abel*, *le Pêcheur et le petit Poisson*, *le Paysan en blouse bleue*, *le Garçonnet*!

At the Petit Galleries there was an interesting exhibition of engravings and coloured etchings by M. Pierre Waidmann. In the large saloon of the same gallery the annual display of the Society of Pastellists was a brilliant affair, while the smaller rooms in the Rue Godot de Mauroi presented an attraction to connoisseurs in a collection of drawings and pastels by M. Henri Zuber. Artists of Normandy were in evidence at the Galerie des Artistes Modernes, where they showed some very picturesque scenes and landscapes solely emanating from that region and replete with local colour.

H. F.

BERLIN.—The exhibits from the Emperor's majolica and terra cotta workshops at Cadinen attracted crowds to the rooms of the Hohenzollern Kunstgewerbehaus. The Emperor bought the estate, which is on the north-eastern border of Germany, in 1898, and as the clay was found suitable for terra cottas, his Majesty, as landlord of this district, thought the emigrating tendency of the East Prussian population might be checked by creating a new branch of industry. Artistic wishes were satisfied by the association with it of sculptors like Manzel, Baumbach, Begas and Felderhoff for designing models. In 1905 work rooms for majolica were opened. In this department Mr. O. Bachmann superintends, and the painter Paul Heydel in Berlin supplies choice copies from Italian patterns, and also new designs. Cadinen has already furnished architectural ceramics for public and private buildings, and if the quality and quantity of the clay layers do not disappoint experts the Royal Cadinen Factory will certainly flourish.

The Secession and the Great Berlin Art Exhibition have just thrown open their doors. We shall speak more fully of these most important of all German exhibitions later, but this much

may for the present be said, that they certainly prove that German art makes steady progress. The Secession is bearing fruit everywhere, but it is regrettable that its leaders are still propagating a too pronounced spirit of coarseness and dash which is hurtful to the modest spirit of the highest art. The Grosse Berliner Kunstausstellung is not only a success in the matter of artistic results, but also in that of interior decoration.

J. J.

VIENNA.—A talented young sculptor whose work I should like to bring to the notice of readers of THE STUDIO is Richard Jakitsch, a native of Graz, in Styria. As a student at the Imperial Academy here, where he studied under Professors Kundmann and Hellmer, he won many prizes, culminating in one awarded by the Government, of the value of £150, which enabled him to prosecute his studies in Rome. It was fortunate for him that great as was the impres-



"HUMANITY"

BY R. JAKITSCH

feeling. Of the examples of his work here reproduced the head is from a tombstone in a cemetery in Upper Austria and is chiselled in Dalmatian marble. The entire figure is larger than life size, and reclines at the foot of the headstone. The group of figures called *Humanity* is in the vestibule of the Institute for the Blind in Vienna, and the meaning of the title is obvious. The third subject is an Italian *motif*—the two fisher boys are seated on the shore



PART OF FIGURE FOR A TOMBSTONE BY R. JAKITSCH

sion made upon his mind by the masterpieces which there abound, he had sufficient independence of spirit to preserve him from becoming a mere copyist—a fate which it is to be feared only too often overtakes many of the young men whose student days are attended by success. Jakitsch exhibited at the International Exhibition at Paris in 1900, and was awarded honourable mention for his work. Among numerous commissions which have been entrusted to him during the brief interval since his student days in Rome, may be mentioned the memorial to the celebrated African explorer, Emil Holub, in the Central Cemetery, Vienna, a work marked by much originality of conception. A more important work is the monument over the grave of Countess Chodulinsky, symbolising *The Resurrection*. It is a work marked by deep religious



“ECCO LÁ!”

BY R. JAKITSCH

intently gazing into the dim distance, and have caught sight of the vessel which may be bringing back a parent. “There she is!” they exclaim. These examples are, I think, sufficient to show that Richard Jakitsch possesses genuine artistic feeling and psychological insight.

I regret that owing to an unavoidable mistake in my article on the Arts and Crafts Schools, two or three months ago, a plaster model was accredited to Nora von Exner, a student in Prof. Metzner's class, instead of to Emilie Simandl, who belongs to the same class. This talented young sculptress is a native of Znaim, in Moravia, and studied three years at the “Fachschule” for pottery



DOG

BY EMILIE SIMANDL

there. On finishing the course there she was awarded a special stipend, which enabled her to come to Vienna and study porcelain manufacture and design under Prof. Linke. She now, however, devotes her whole attention to sculpture, and shows marked talent in this direction. A. S. L.

WARSZAW.—It by no means frequently happens that the appearance of works by a hitherto unknown artist on the walls of the permanent exhibition of the Warsaw Society of Fine Art is regarded as an artistic event. And still more rarely, perhaps, does it happen that politico-social incidents, which are fresh in the memory of everyone living and have not yet been subjected to the sobering influence of time, come to be embodied in works of art. An instance of this unusual conjunction of *actualité* and genuine artistic perception is furnished by the paintings, here reproduced, of Maurice Minkowski, a quite young Polish painter of Jewish origin.

The *motifs* for these paintings were afforded by the barbarities perpetrated in the course of "pogroms" at Bialystok and Siedlce, atrocities which have called forth a cry of horror from the whole civilised world. As an artist, however, endowed with the instincts and feelings of an artist, Minkowski has naturally avoided the lurid presentation of a newspaper reporter, and has refrained from upsetting our nerves with pictures dripping with blood. The sufferings of his co-religionists have, of course, made a deep impression on his mind, but his strong emotion has found vent in broadly-treated *genre* paintings and drawings, in which anything savouring of theatrical

sensationalism has been studiously suppressed. Neither in the picture called *Homeless*, nor in that in which the young artist presents to our view a group of unhappy people who have just emerged from the horrors of a "pogrom," is there any attempt to import dramatic gesture or to show signs of poignant anguish in the features of the creatures depicted. Has he not, on the contrary, by investing his characters with a stolid calm, and concentrated resignation, given a far more striking and suggestive effect than any tragic, passionate presentation could produce? The artist's intense psychological vision enables us to discern in the faces we see in his pictures a consciousness of wrongs endured and hopelessness for the future. It is, indeed, a matter of surprise to find so youthful an artist gifted with the power of expressing human pathos with such sincere feeling and such artistic restraint.



"HOMELESS"

BY MAURICE MINKOWSKI



"VICTIMS OF A 'POGROM'"

BY MAURICE MINKOWSKI

Minkowski's unusual talent as a draughtsman, and the individuality of his treatment of the human figure are apparent at the first glance, even in a black-and-white reproduction. His pictures, however, reveal in addition a strong sense of the beauty of paint, and the harmony of the various patches of colour in them points to a subtle sense of colour. The brown check shawl, the flesh tint of the exposed bosom, and the blue dress of the girl in the picture called *Homeless*, constitute a very pleasing colour-harmony, which is accentuated by the subdued, melancholy tone of the painting as a whole. In the other picture the young girl lying down to the right, with half-open eyes, pale complexion, light reddish hair, and blue blouse, is in itself a very fine bit of painting, while in the harmonious rendering of the clothing and red stockings of the wounded little girl in the middle and the blue china mugs the quality of the painting may be called refined. On the whole his male types are less successful, both from a psychological point of view and as regards their colour treatment.

Maurice Minkowski was born in Warsaw, and

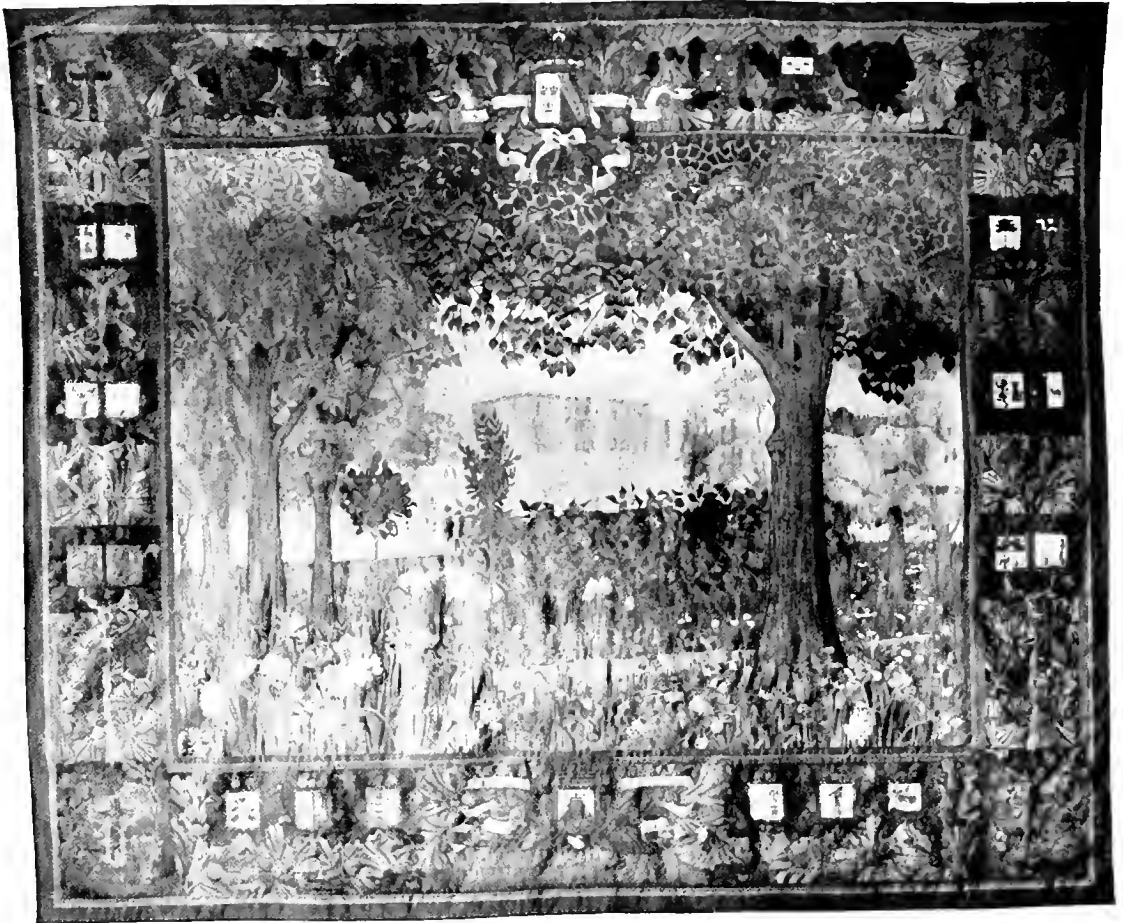
has only recently completed his studies at the Academy of Fine Arts in Cracow, where he distinguished himself. The first works with which he has made his *début* (besides the two reproduced there is a third which should be mentioned, called *The Invalid Sister*, an admirably painted figure of a girl in blue) prove that he has reached an almost disquieting stage of technical and artistic maturity. Let us hope his future development may be in the same upward direction as hitherto. P. E.

MANNHEIM.—The Jubilee Exhibition of Art and Horticulture, now being held here under the patronage of the Grand-Duke of Baden, is evoking great interest throughout Germany. It occupies an area of about ninety acres, the greater part of which is laid out in a novel and original manner, in accordance with the independent ideas of artists and garden architects (a recognised profession in Germany). The schemes comprise a natural amphitheatre formed by tiers of flowers, an old Roman garden, a garden of old-fashioned flowers, a model villa garden, a Japanese garden, and numerous other interesting features.

STOCKHOLM. — It is with unvarying satisfaction and interest that one always returns to the work of that admirable society, "Handarbetets Vänner," Stockholm, in every respect a model institution. New ideas and new schemes are constantly being brought forward by the many gifted artists who are connected with the Society, and an appreciative and understanding *clientèle* makes it possible to realise them. Of late, linen has in many cases replaced wool in their weavings, in which new departure, if one may call it so, Mlle. Carin Wästberg, the present artistic manageress, takes a warm interest. Linen under many circumstances assumes an almost silky gloss, and the colours of "Handarbetets Vänner," generally vegetable colours, are famed for being singularly chaste and refined. In the way of ornamentation during the last year or two some highly original and decorative designs have been introduced, and the matching and

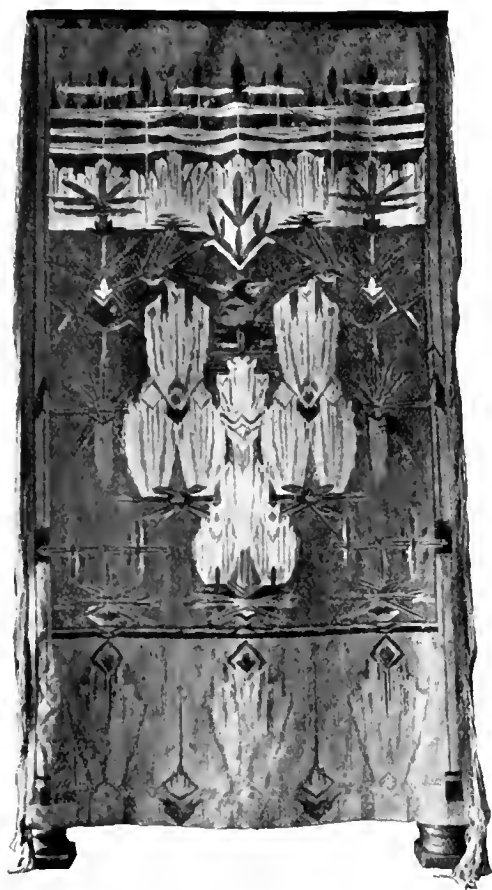
blending of colours is often extremely happy and quaint.

Amongst the accompanying illustrations the first place, by rights, is due to a very large and handsome gobelin, a present to the Crown Princess of Sweden on the recent occasion of her silver wedding, from a number of Swedish ladies. It is designed by Mlle. Lotten Rönqvist, is 11½ ft. by 10 ft., and was woven by nine ladies in the short time of four months. The tapestry, *en verdure*, represents a view from Skeppsholmen, Stockholm, the royal palace appearing in the distance. Carnations, the favourite flower of the Princess, ornament the foreground. In the broad border oak and lime alternate, and within these are to be found the coats-of-arms of Sweden and Baden, of the City of Stockholm, and of the twenty-four Swedish provinces; they are worked in gold and silver, and silk is also used in several places.



GOBELIN PRESENTED TO THE CROWN PRINCESS OF SWEDEN

DESIGNED BY Mlle. LOTTEN RÖNQVIST AND
EXECUTED BY HANDARBETETS VÄNNER, STOCKHOLM

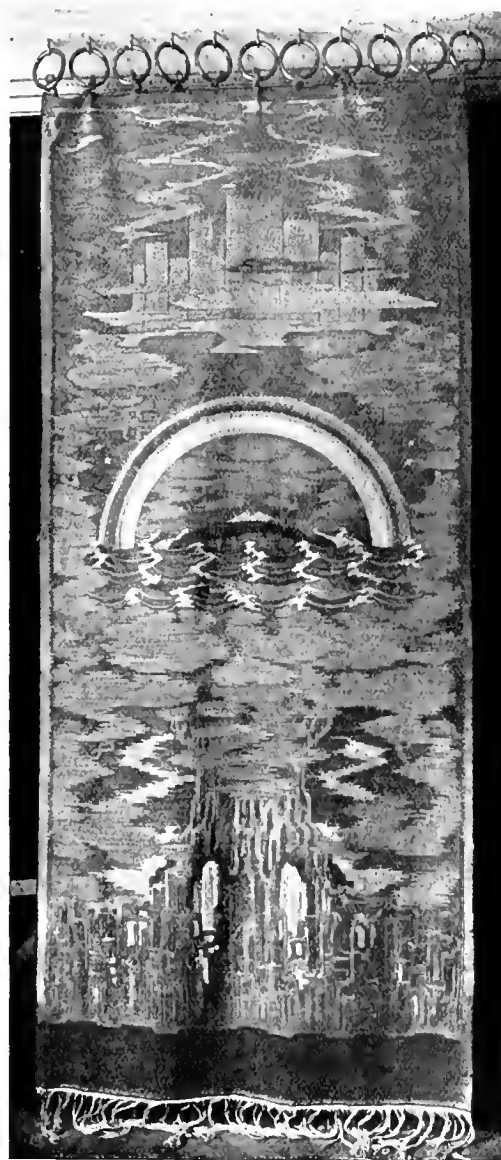


"FUGA": LINEN HANGING
DESIGNED BY Mlle. CARIN WÄSTBERG
EXECUTED BY HANDARBETETS VÄNNER,
STOCKHOLM

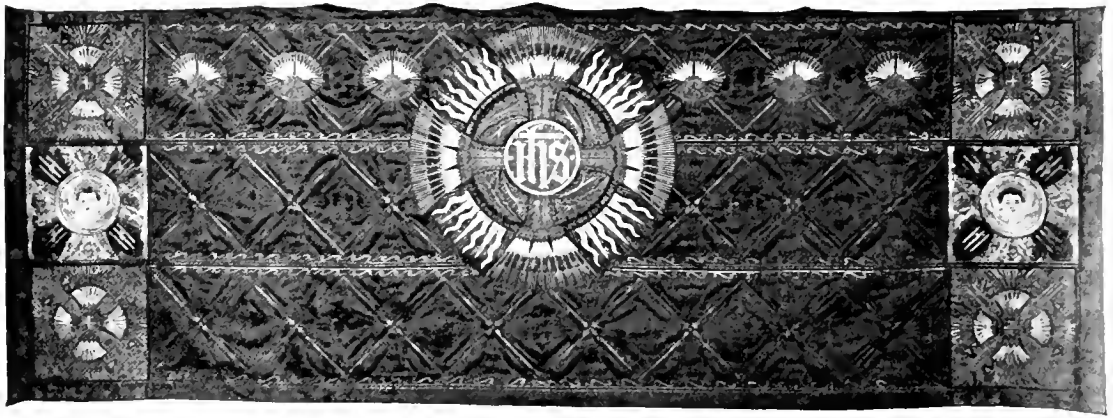
A hanging designed by M. Gunnar Hallström represents the old Northern myth of the Yggdrasil. The warp is here vertical, contrary to what is the case with all old and most modern tapestries; the mode of weaving appears from the fringe-like warp ends at the bottom. The dyeing has been done by Mlle. Märta Leijonhufvud, but the colours in this case are not vegetable, inasmuch as these would not lend themselves to the hues and tones insisted upon by the artist. On this page is also shown a *hauteline* hanging in linen, designed by Mlle. Carin Wästberg. In the summer of 1903 the sounds and the contours of the young forest at Hardinge inspired Mlle. Wästberg with this subtle and charming design, and the hanging is known as the "Hardinge Fuga."

Ecclesiastical embroidery forms an important department of the "Handarbetets Vänner," and affords excellent scope for work of great beauty.

As an adequate example, we reproduce an antependium, designed by the well-known architect, M. Ferdinand Boberg, whose rare gift of ornamentation may be recognised more especially in the central design. The material is red velvet with silk and gold embroidery. Another antependium, designed by Mlle. Agnes S. Skogman, is of violet silk, worked with silk, silver and gold. The thistle has formed the ornamental *motif*. A portion of an antependium designed by M. Falkenberg, architect, is also illustrated; it is of



"YGGDRASIL" HANGING
DESIGNED BY GUNNAR HALLSTRÖM
EXECUTED BY HANDARBETETS
VÄNNER, STOCKHOLM

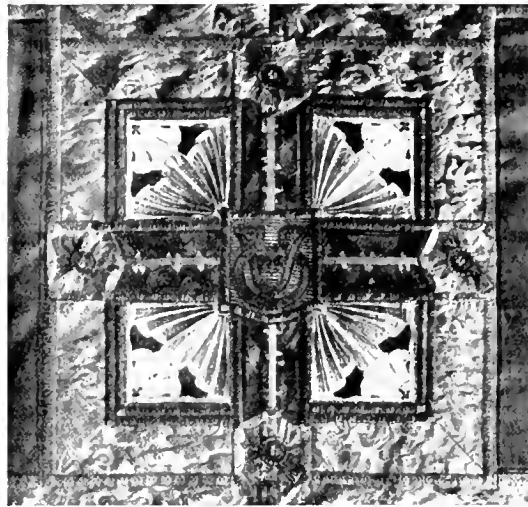


ANTEPENDIUM

DESIGNED BY AGNES SKOGMAN
EXECUTED BY HANDARBETETS VÄNNER, STOCKHOLM

red cloth with violet
brocade application
and silk embroidery.

Cushions, large and small, simple and elaborate, have emanated in large numbers from "Handarbetets Vänner." The first of the two on page 81 is a silk cushion, embroidered with silk; its old-time pattern has been adapted by Mlle. Maria Adelberg. The other is a linen cushion. G. B.

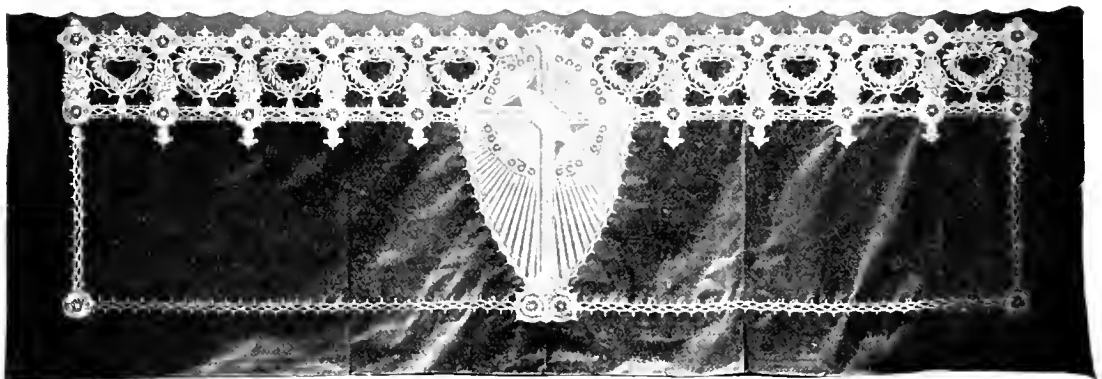


DETAIL OF ANTEPENDIUM

DESIGNED BY FALKENBERG, ARCHITECT
EXECUTED BY HANDARBETETS VÄNNER,
STOCKHOLM

MELBOURNE.
—The
Public
Library
Trustees have decided that in future the Felton Bequest Fund is to be used for purchasing representative works by artists of pre-eminence in the art-world, rather than in the indiscriminate collecting of works of a merely momentary popularity — a decision that is to be commended.

J. S.



ANTEPENDIUM

DESIGNED BY FERDINAND BOBERG
EXECUTED BY HANDARBETETS VÄNNER, STOCKHOLM



EMBROIDERED CUSHIONS

DESIGNED BY MARIA ADELBERG AND
MARIA SJÖSTRÖM. EXECUTED BY
HANDARBETETS VÄNNER, STOCKHOLM
(See *Stockholm Studio-Talk*)

ATLANTA, GEORGIA.—The season of 1906-1907 marked a renaissance of art interests in the Southern States of America. As was emphasized by Mr. James B. Townsend, of New York, in his address at the opening of the art exhibition recently held here, art in the United States had its beginning in the South. Early settlers of gentle birth brought to the South not only art treasures, but an inherited love and knowledge of art, and families of wealthy Southern planters even crossed the sea to have portraits painted by Reynolds, Romney, or Gainsborough, perhaps, or sat for portraits to Gilbert, Stuart, Copley, the Peales, Trumbull, Jarvis, and later to Sully and other American masters. The Civil War closed to this part of America for a time the avenues of culture, and it was not unnatural that art should be the last to revive. Mr. Townsend was in 1901-2 director of art at the Charleston Exposition, and becoming convinced of the development

in the South, organised in 1906 among the principal Southern cities a co-operative movement which enables these cities to obtain at minimum cost an exhibition representative of the best in American art. Nashville, Tennessee; Atlanta, Georgia; New Orleans, Louisiana; Tampa, St. Augustine, and Palm Beach, Florida; Charleston, South Carolina; and Baltimore, Maryland, are among the cities which have held or contracted for the exhibition.

Apart from the interest which attached to the exhibition as the achievement of the first concerted effort made by the new South toward art development, the merit of the pictures was of the highest. Taken as a representative collection of American paintings, it would indicate that the promise of American art lies in the landscape painter. Many admirable examples of landscape painting were to be seen, such as the *Autumn Scene, Peekskill*, by George Inness, Sr. (deceased); a *Landscape*, by John Twachtman (deceased); George Bogert's *Autumn Sunset*; *November Pastures*, a notable picture by H. W. Ranger; *The Valley*, by Gifford Beal, beautifully painted and possessing fine atmospheric qualities; Charles Warren Eaton's



"THE SECRETARY"

BY WALTER MCEWEN

(Photo, Jessie T. Beals, New York)



"THE TURKEY HUNTER"

(Photo. J. A. Lyon, New Orleans)

BY E. IRVING COUSE

Sentinel Pines, satisfying in the simplicity of its composition and in the harmony of its colour relations; E. Irving Couse's *Turkey Hunter*; *Night—The Pool*, by Harry Haviland Osgood, a picture in which the mysterious charm of the "huge and thoughtful night" is wonderfully embodied; Lewis Cohen's *Autumn*, vigorously but delicately painted and exquisite in colouring; *The Sycamore*, by W. L. Lathrop; Ben Foster's *After the Rain*; A. T. Van Laer's characteristic *Evening*; an exquisite sunset scene by R. C. Minor; *A Coming Storm* by A. H. Wyant (deceased); Isaac Josephi's daintily painted *Landscape*; *The Lilliputian Boatlake*, a graceful piece of work by William Chase; Arthur Parton's *Summer Showers*; R. A. Blakelock's *Cloudy Morn, Maine*; Arthur Dawson's *Wood Interior*; *Woods in Spring*, by Leonard Ochtman; Wm. Howe's *On the Road to Market*; and W. Merritt Post's *Lowland Farm*. Leon Dabo's *Hudson River* stood

alone in its mystic beauty and peculiar atmospheric qualities. This painter's unique work has been termed "the impressionism of Whistler projected into infinite possibilities."

A great picture of the exhibition was Robert Henri's *Spanish Dancer*, a wonderful piece of work, virile and compelling, and done with bold, impassioned strokes of the brush. The boldness of the pose, the devilry in the black eyes, the wonderfully painted arm, throat and chest, made an *ensemble* pulsating with life and colour. Other figure subjects worthy of mention were Douglas Volk's *Boy with Arrow*, Walter Mc-

Ewen's *The Secretary*, Luis Mora's *Spanish Lady and Maid*, Henry Mosler's *Dutch Woman*, Charles



"THE SYCAMORE" (Photo. J. A. Lyon, New Orleans) BY W. L. LATHROP

Reviews and Notices

Naegele's *Hercelia*. Among excellent marine pieces Marcius Simons' *Silver Hour* was especially noteworthy. Mention of many other meritorious works must necessarily be omitted because of lack of space, there being over one hundred artists represented in the collection. S. ARMSTRONG.

REVIEWS AND NOTICES.

On Art and Artists. By MAX NORDAU. (London: T. Fisher Unwin). 7s. 6d. net.—As a contribution to the literature of æsthetics this book is a disappointment coming from so clear a thinker, but a scientist gifted with artistic sympathy and with an unusual amount of courage. Dr. Nordau writes interestingly; he is not at pains to square his opinions with accepted ones of the day, and his contempt for insincere and evasive criticism is admirable. In our opinion one of the most illuminating chapters in the book is that on "Whistler's Psychology," which attempts a scientific explanation of the unprecedented nature of Whistler's visual gifts. In the first pages of this criticism the scientific method is used at its best; further on, it loses in authoritativeness from a less scrupulous use of scientific terms; and the last two pages may we think be dismissed as showing us nothing but the propensity of a specialist for inventing the presence of a favourite disease. In his effort to prescribe the boundary within which the art of sculpture should find its meaning, a too logical method of thought has, we think, betrayed the writer; for, after all, it is outside the strictly logical that art enters upon the field of its happiest expression. With Rodin, sculpture does but follow the other arts, as in turn they have signified their recognition that with man as the subject for representation some symbol must pass in acknowledgment of the atmosphere always surrounding him, which would seem to claim him with invisible hands as part of the universal scheme. Like the painter Carrière, it would seem Rodin understands how "to make mystery the gate of an unreserved revelation." Nowhere does Dr. Nordau speak with greater feeling than in his essay on Eugène Carrière, for here he writes from the experience brought him by his own sympathy; Despite its faults as a purely critical work, the book throughout has one quality which ranks it with the most valuable art criticism, and that is its author's skill in stripping from his subjects those pretensions to literary motive, which in so many cases obscure the minds of thinking people as to the real issues in discussion of the plastic arts and

the nature of the motives which alone are responsible for artistic success.

The Colour of London: Historical, Personal, and Local. By W. J. LOFTIE, F.S.A. Illustrated by the Japanese artist, YOSHIO MARKINO. With an Introduction by M. H. SPIELMANN, F.S.A., and an Essay by the Artist. (London: Chatto & Windus), 20s. net.—London has been a fruitful source of inspiration to so many writers, that one would have thought it impossible to treat the subject from a fresh standpoint. Mr. Loftie, however, has succeeded in producing a book on London treated in an original and interesting manner, and is to be congratulated accordingly. He has interpreted the term "colour" in its broadest sense and has drawn extensively upon the wonderful traditions of the great metropolis; indeed, the most interesting chapter in the volume is devoted to the history and description of the Tower. To many, however, the most attractive feature of the book will be the series of delightful illustrations by Mr. Yoshio Markino, reproduced in colour and monotone, the originals of which were recently exhibited at the Clifford Gallery in the Haymarket. Possessing a delicate sense of colour and tone harmony, the artist has been inspired by some typical scenes of London street life to produce a number of drawings which are extremely fascinating, and bear the stamp of exceptional ability. Mr. Spielmann, in his introduction to the volume, says "it is the night scenes that arouse Mr. Markino's greatest enthusiasm, and many of the studies made when the streets are ablaze with artificial light are pregnant with subtle beauty." The best of these evening subjects, *Lights in Piccadilly Circus*, forms the frontispiece to the book, while another, *The Alhambra, Leicester Square*, though not so rich in tone, is full of charm. Of the sepia drawings, *Feeding the Gulls, Blackfriars Bridge*, is the most successful, excellent both as regards its fine atmospheric quality and clever draughtsmanship.

Alfred Stevens et son Œuvre. By CAMILLE LEMONNIER. (Brussels: G. Van Oest et Cie.) Three editions, 300, 200, and 80 francs.—Aptly called the painter of Parisian grace, for he stands almost alone amongst modern interpreters of French fashionable women, Alfred Stevens, whose life-work was reviewed in *THE STUDIO* soon after his death, has found a very sympathetic biographer in his fellow-countryman, Camille Lemonnier. Few will, we think, be disposed to endorse the latter's comparison between the popular portrait-painter and Millet le Rustique, for the natures and aims of the two artists were essentially different, but with this

Reviews and Notices

exception the acumen shown by the Flemish writer is never at fault. His essay is a masterpiece alike of literature and of criticism, and it was a happy thought to bind up with it Stevens' own "Impressions sur la Peinture," which appeared in 1866. The forty-two plates accompanying the text include, with reproductions of a number of acknowledged masterpieces, two or three interesting studies; great care appears to have been bestowed on the get-up of the volume generally, and it may be commended as a worthy memorial of a remarkable personality who is not likely soon to be forgotten.

History of Scottish Seals. By WALTER DE GRAY-BIRCH, LL.D., F.S.A. Vol. II. (Stirling: Eneas Mackay.) 12s. 6d. net.—As full of scholarly research as its predecessor, this, the second volume of a very important work on the seals used in Scotland from the eleventh to the seventeenth century, treats of ecclesiastical and monastic examples only, giving a large number of excellent reproductions of typical examples showing the designs on both sides. The learned author, who was for many years secretary and treasurer of the British Archeological Association, and worked from 1865 to 1902 on the classification of the charters, seals, and MSS. in the British Museum, is a true enthusiast on the subject of heraldic devices, and has in many cases thrown fresh light on their original meaning. Unfortunately, actual specimens of the elaborate monastic seals, with their complex symbolism, are extremely rare, for they were nearly all destroyed at the dissolution of the religious houses, but impressions of many of them having been preserved, the continuity of the chronological record of Dr. Birch has been maintained. Specially interesting are the seals, dating from 1200, of the great Abbey of Dunfermline; that of the Chapter of Jedburgh, with the Coronation of the Virgin on one side and the Salutation on the other; and that of the Collegiate Church of St. Bridget at Abernethy, bearing on the reverse the figure of the patroness, attended by her cow, and the legend, *In domo Dei ambulavimus cum consensu*; but every page of the book is full of fascination, the writer combining with his antiquarian lore an eloquent style and true æsthetic feeling.

The Cities of Spain. By EDWARD HUTTON. With twenty-four illustrations in colour. By A. WALLACE RIMINGTON, A.R.S.A., R.B.A. (London: Methuen.) 7s. 6d. net.—Unlike many of the colour books that have recently been published, in which the letterpress is merely supplementary to the illustrations, this new work from the pen of the accomplished author of "The Cities of Umbria" and

"Italy and the Italians" is a piece of true literature, in which the very spirit of the scenes described has been caught and reproduced. Mr. Hutton knows and loves Spain well; he is in sympathy with her rugged, and often forbidding scenery, and her grand but strangely unsatisfying architecture, and calls up picture after picture that enchain the attention as completely as do the excellent water-colour drawings of his collaborator, amongst which the best are the *Ambulatory, Burgos Cathedral, the Court of Oranges, Cordova, and Outside the City Walls, Seville*. With the proud and reserved but, to those who understand them, responsive people of the Peninsula he is also thoroughly in touch. Even the actors and spectators in the bull-fights he loathes are fairly judged by this just critic, and he charges the Englishmen who hunt the stag with hypocrisy for condemning them, pointing out that in both cases "it is death they are set on," and adding the pregnant remark, "No man adventures his life against the life of the stag, nor is the skill of the hunter set against the strength and fury of the deer, as is that of the toreador against the bull."

The Life of William Blake. By ALEXANDER GILCHRIST. With an Introduction by W. GRAHAM ROBERTSON. (London: John Lane.) 10s. 6d. net.—Few artists have been subjected to greater extremes of criticism than William Blake, who to some appears as a heaven-inspired genius whose every utterance in literature or art must be received with reverence, whilst to others he is a mad enthusiast, smiled at and tolerated simply because of his irresponsibility. In the Preface to the new edition of the famous "Life" by Alexander Gilchrist (which except that it has been enriched by numerous reproductions of typical works by Blake, including some not hitherto published, is practically unaltered) Mr. Graham Robertson has skilfully hit off the happy medium. He admits frankly that Blake was often unequal both in his art and in his literary conceptions, deprecates the exaggerated laudation of fugitive sketches and writings that were never intended to be taken seriously, but claims that the "Inventions of the Book of Job" were alone enough to place their author amongst the immortals. He mourns over what he calls the "holocaust of Tatham, an angel of the Irvingite Church—a destroying angel, indeed—that placed a final barrier between the poet and the world," but declares that "for the lover of perfect poetry Blake's fame will live for ever in the 'Poetical Sketches,' the 'Songs of Innocence and Experience,' and the 'Book of Thel.'"

Inventaire Général des Dessins du Musée du

Reviews and Notices

Louvre et du Musée de Versailles. Vol. 1. (Paris: Librairie Centrale d'Art et d'Architecture.) Prefaced by an account from the pens of the well-known French critics, MM. Jean Guiffrey and Pierre Marcel, of the origin and growth of the fine collections of drawings now in the Louvre and Versailles Museums, this, the first volume of a most important work, deals exclusively with the French school. It consists of a very complete, alphabetically arranged catalogue *raisonné*, illustrated with reproductions of 427 drawings, and giving, in addition to descriptions of nearly 800 examples, lists of the principal engravings after them, and brief biographical notices of their artists. The only drawbacks to a publication which, when completed, will be a notable contribution to art literature are its flimsy paper cover and general want of style, the standard of excellence in printing, binding, etc., being still, in spite of the present unfortunate rage for cheapness which threatens to lower it, much higher in England than in France.

Romantic Cities of Provence. By MONA CAIRD. Illustrated by JOSEPH PENNELL and EDWARD M. SYNGE. (London: T. Fisher Unwin.) 15s. net.—The original home of the Troubadours and the cradle of the chivalry their lays did so much to encourage, the sun-steeped, wind-swept land of Provence, will ever exercise a peculiar spell over the imagination of those who are able to appreciate its unique charm and are in touch with its traditions; but to be able to communicate that spell to others is given to few. Amongst these few, however, must certainly be included the author of the delightful and copiously illustrated volume recording the fleeting impressions received in a recent tour. Against the lightly sketched in background of the past, with its allusions to the heroes and heroines of history and romance, the present stands out in vivid relief. Avignon, Orange, Martigues, Aigues-Mortes, Arles, Tarascon, Carcassonne, Les Baux and many other famous towns, are made to reveal their inner *ego's*; the reader is brought face to face with the very spirit of the silent wilderness of stones known as La Cran, and with that of its even more melancholy neighbour, the deserted Camargue, whilst the idiosyncrasies of the travellers who were met by the way are humorously touched off. There is not one dull page in the book.

Flächenschmuck in Character der Dresdener Schule. Von OSKAR HÄBLER. (Stuttgart: Julius Hoffmann.) Mk. 26.—This work consists of a series of twenty-four plates in phototype, containing practical designs for textile fabrics. The author has studied weaving in all its branches, and knows the exact

value of a design in relation to manufacture, a side too often neglected by designers. He is a man of some authority in Dresden, and his name is well known throughout Germany; he arranged the textile department at the recent Dresden Exhibition, and is therefore in the way of giving lessons and hints to others. There is a distinct need for a work such as this.

Poems by William Wordsworth. Selected with introduction by STOPFORD A. BROOKE. Illustrations by EDMUND H. NEW. (London: Methuen & Co.) 7s. 6d. net.—In this well-got-up volume literature and art are happily associated. Mr. Stopford Brooke, in his introduction, touches eloquently on those aspects of nature which made so deep an impression on the poet, and no less eloquent from another point of view are the illustrations in which Mr. New has given us in a series of admirable pen-and-ink drawings glimpses of various places intimately bound up with one or other period of the poet's life—first Cockermouth and Hawkshead, then Grasmere, and finally Rydal. As Mr. Brooke rightly says, "the spiritual mingling of nature and man cannot be represented in illustration, but it may be suggested;" we join with him, however, in expressing our conviction that the conception and emotion of this interrelation filled the imagination of the illustrator while engaged in his work.

From Messrs. Duckworth & Co. we have received a volume by Mr. W. ROBERTS on *Sir William Beechey, R.A.* (7s. 6d. net), one of those painters of the early English school who, in spite of the high order of their talent and important influence on the development of art in this country, have been overshadowed by their great contemporaries—Reynolds, Gainsborough, and Romney. Mr. Roberts's monograph is expository rather than critical, and particular interest attaches to the chapter of forty pages in which he gives a series of extracts from Beechey's account books, principally those dated from 1807 to 1826, from which it appears that his professional income in these years fluctuated considerably from year to year, the highest total being close on £2,300, and the lowest about half as much. Numerous reproductions are given of Beechey's portraits. Messrs. Duckworth also send us an extremely interesting and scholarly study by Mrs. ARTHUR STRONG, LL.D., of *Roman Sculpture from Augustus to Constantine* (10s. net). In this volume, with its hundred and thirty illustrations, convincing proof is given in support of the contention that Roman art, the characteristics of which Mrs. Strong analyses and discusses, developed on independent lines, apart from Greek influence.

THE LAY FIGURE: ON THE STUDY OF COLOUR.

"CAN colour be taught?" enquired the Art Master. "Is it possible, I mean, to train the average student to appreciate colour subtleties and to combine colour properly?"

"I should say it would be quite impossible unless that student had naturally a colour sense," replied the Man with the Red Tie. "The colourist is born, not made, and no amount of schooling will make any difference to a man who is deficient in the natural instinct."

"You are partly right and partly wrong," said the Art Critic; "I agree with you that the colourist possesses a particular endowment which comes to him as a gift from nature, but this faculty can be greatly developed by the right kind of training. As for the man who has not a colour sense innately, I believe that, unless he is actually colour blind, he can learn much from a teacher who knows how to direct him."

"But how far can the teacher carry such a student?" asked the Art Master. "Can he be made reasonably efficient?"

"If he can be taught nothing else," said the Critic, "he can be educated into a reasonable understanding of the rules of colour, and can be saved from making any obvious mistakes. His colour efforts will never be great, but they will at least be inoffensive."

"He will never get beyond mediocrity, anyhow," commented the Man with the Red Tie. "But what about the born colourist? You say that his faculties can be developed by training: what can you teach him that he does not know already? I take it that he comes into the world fully equipped, and that schooling will not affect him much one way or the other."

"That is a fallacy," replied the Critic. "The colourist is simply a man in whom a certain set of nerves are unusually sensitive, but these nerves can by training be made still more sensitive, and can be brought more completely under the control of his intelligence. While he remains untaught he is unable to use his powers effectively, because he does not understand them. His successes will be accidental, his methods will be erratic, and the results at which he arrives will be disconnected and probably unconvincing. Subjected to discipline, however, he will become more consistent and he will find out exactly what he should do in order to convey to others the impression that exists in his mind."

"In other words, he acquires a scientific knowledge of what he felt before by instinct only," broke in the Art Master, "and science gives him confidence and self control."

"That is so," said the Critic; "it is by the formalities of scientific study that any natural faculty can be best developed, and these formalities are as necessary for the born colourist as they are for any other man who has in him the possibilities of great achievement."

"Wait a minute!" cried the Man with the Red Tie. "I admit that what you say is reasonable enough, but can you tell me where this scientific training in colour is to be obtained?"

"There you hit upon a very real difficulty," replied the Critic, "and I am not sure whether I can answer your question. I know no school where colour is taught in the way it should be, or where the student can expect to be guided properly in this particular science."

"You are wrong," protested the Art Master; "surely the rules of colour management are taught in all art schools—at all events in those that pretend to be efficient."

"The rules, perhaps, but not the science of colour," returned the Critic; "let us make that distinction. What you call rules are the merest outlines, the rudiments only of an abstruse study, and even these rules are more often than not laid down by men who do not understand them. The man who would teach colour must himself be a colourist exquisitely sensitive and perfectly trained; he must be able to dissect and analyse the most subtle combinations, and to explain the details of the most elusive harmonies. For of all sciences the one with which he has to deal is the least susceptible of being governed by hard and fast rules. To arrange colour by rule is to make it lifeless and without meaning, to destroy its power of exciting emotion, and to reduce it to a mechanical balancing of colour areas. What I understand by the science of colour is the accounting for the relation between the pitch and area of the colours used in a properly adjusted combination, and the explanation of the manner in which varying colour tones can be brought into agreement so that the result of their juxtaposition is absolutely harmonious. That this science is subject to laws which call for complete obedience I admit, but these laws must be taught by demonstration not by text-books. And can you tell me of any school in which teaching of this kind is available? I think not."

THE LAY FIGURE.



"SUNSHINE AND WIND," BY CHARLES SIMS.
(By permission of the Hon. John Collier.)

THE PAINTINGS OF MR.
CHARLES SIMS. BY A. LVS
BALDRY.

Of all the faculties which are necessary for the complete equipment of an artist who desires to break away from the ordinary conventions, none is more important than the imaginative capacity. The power to imagine is not given to many people, and it is not one which can be acquired by any educational process; it is innate, in the sense that it is a purely temperamental characteristic, and a part of that general mental endowment by which a man is enabled to make his individuality effective. The artist who possesses it is, under proper conditions, capable of really memorable achievement, because he thinks for himself, and does not depend upon others for that small measure of inspiration which is to be acquired at second hand. He chooses his own direction and follows it logically and consistently, understanding well enough where it will lead him ultimately, and knowing how he intends to profit by the opportunities which come to him.

If the imaginative man desires to make the fullest possible use of his natural faculty and to turn it to the best account in artistic practice, it is necessary for him to cultivate his powers both of observation and expression. Shrewdness of observation is indispensable to him, because it is the foundation upon which all imaginative effort is based. Indeed, imagination is actually a consequence of that constant study of realities which is carried on consciously or unconsciously by every original art worker, and it depends for its freshness and individuality upon an intimate acquaintance with the facts of nature. No man can imagine anything which is completely non-existent, or for which there is no warrant in nature; the most he can do is to invent new combinations of the details he has collected, or to give by a touch of fantasy an unaccustomed aspect to familiar things. But the degree of success he attains is due directly to the amount and character of his observation, to the extent of his enquiry into the more subtle possibilities of the motives which offer themselves to him for pictorial treatment. If his view



"PLAYMATES"

Charles Sims

is superficial and his investigation unintelligent, his work will be lifeless and without conviction; but from a broad and thoughtful outlook comes a confidence in production that will impress the artist's individuality upon everyone who is capable of analysing his methods.

In the same way, if he has not a thorough command over those technical processes by which he puts his imaginings into a visible, pictorial form, the message he desires to convey will be ineffectual and unpersuasive. Fluent and expressive draughtsmanship, decisive brushwork, and sensitive management of colour and tone, are of the greatest importance to the painter of fancies, because without these executive essentials, his pictures will have no authority as serious works of art. His ideas, haltingly set down, will seem artificial and unreal, merely fantastic departures from sobriety, and his work will create the wrong impression that he has broken away from accepted conventions in a simple spirit of perversity, and with a misconception of his own powers. If he is not a sound craftsman, his

imagination will not serve him, and his shrewdness of observation will lead to nothing; he will rank, at best, as nothing more than a possibility—as a man who might have done great things if he had been able to give effect to his intentions.

It is as an artist who possesses in unusually right proportion all the qualities needed by the painter of imaginative pictures that Mr. Charles Sims has to be considered. Imagination he certainly has—a freshness and unconventionality of fancy which can be welcomed as singularly attractive—and he has developed both his powers of observation and his command over processes of painting in an uncommon degree. He attacks, and overcomes, problems which are peculiarly difficult to solve; and he succeeds, not because he has discovered a convenient formula which assists him to evade what is perplexing, but rather by using all his resources to enable him to arrive at the end he desires. Few present-day painters equal him in acuteness of observation, fewer still surpass him in mechanical skill; his equipment is



"THE NEST"

BY CHARLES SIMS



PORTRAITS

BY CHARLES SIMS

exceptionally complete, and he lacks nothing which lovers of serious achievement would regard as vitally important.

Perhaps his best mental characteristic is his readiness to interest himself in very dissimilar motives, and to choose subjects which differ from one another in a marked degree. His fancy does not run in a groove; it is bounded by no set conventions, and has, as yet, no defined limitations. In a sense, indeed, Mr. Sims is decidedly an erratic artist, for he ranges about from one type of picture to another, and takes, apparently, a pleasure in unexpectedly breaking new ground. This unwillingness to settle down to any one line of practice—an unwillingness, by the way, which is among modern artists as rare as it is commendable—is doubtless due in some measure to the restlessness of youth; he was born in 1873, so that he is even now too young to have lost his love of experiment.

But it comes also from his instinctive originality, from his innate conviction that repetition means loss of opportunity; the desire to roam in whatever direction he pleases is natural to him, and to abandon it would mean that he would have to sacrifice something that he values greatly.

His habit of experiment, however, is not the mere careless drifting of the man who does not know his own mind; and it is certainly not the result of any doubt concerning the vital essentials of art. It is really an evidence of his desire to test in as many ways as possible the thoroughness of his observation and the general applicability of his executive methods. When he has satisfied himself on these points, it is possible that he may decide to work within particular boundaries, or to deal only with one kind of material; limitations of this sort may, indeed, be imposed upon him, whether he wishes it or not, by the popular demand,



"CHILDHOOD." BY
CHARLES SIMS



“BUTTERFLIES”
BY CHARLES SIMS

Charles Sims



"WATER BABIES"

BY CHARLES SIMS



"LOVE AND A STUDENT"

BY CHARLES SIMS

Charles Sims

but no one who has watched his progress during the eleven years which have elapsed since he made his first appearance as an exhibiting artist could desire to see him hedged round by any unnecessary restrictions.

For, from 1896, when he dramatically asserted his powers with *The Vine* and his *Portrait of Miss Sims*, to the present year, when he has just put the seal upon his reputation by his amazingly accomplished picture, *An Island Festival*, his variety and unexpectedness have been the delight of all art lovers who possess real breadth of mind. Now and again he has shown a preference for one kind of

subject matter, and has played for a while with motives closely akin—as in his *Washerwomen* series; his sea-side pictures, of which the *Playmates* and *Water Babies* can be taken as types; or his studies of breezy uplands like *Butterflies*, *The Kite*, *The Top of the Hill*, and *Sunshine and Wind*. But to none of these has he adhered for any length of time: he has always broken away into something new, or into something which showed a fresh development of the idea that had been previously in his mind.

In fact, a list of his more important canvases shows very plainly how far he has been, and still is, from fixity of conviction. His extraordinary fantasy, *The Vine*, was followed in 1897 by that exquisitely tender piece of imagination, *Childhood*; his *Fairy Wooing* and the *The Kingdom of Heaven* came in 1898 and 1899; and in 1900 appeared *In Elysium*, a wonderfully able attempt to deal with the most difficult problem that a painter can face, the painting of the nude in the open air. Then from 1901 to 1905 he exhibited *Spreading their Wings*, *The Top of the Hill*, *Water Babies*, *Butterflies*, *The Kite*, and *The Nest*, all of them out-of-door studies full of sunlight and breezy atmosphere; and to the same period belong the three or four pictures of the *Washerwomen* series. In 1896 he had at the Academy his *Land of Nod*, a fantasy pure and simple, and this year there is the *Island Festival*, extraordinary both in its imagination and in its grasp of the higher principles of naturalism.

The wisdom of this frequent change is undeniable: it has given him valuable experience, and has provided him with a foundation upon which he can build up almost any kind of pictorial art. He has recorded plain actualities with certainty and directness; he has painted effects of open-air lighting and aerial tone with extraordinary sensitiveness; and he has given free rein to his fancy in a number of compositions which, by their nature, could not well be treated as mere matters of fact. In them all he has noted intelligently just what is most appropriate to each subject, and by the exercise of right judgment has seized upon and realised



PORTRAIT OF MR. GERALD LAWRENCE

BY CHARLES SIMS



"THE ISLAND FESTIVAL"
BY CHARLES SIMS

(Royal Academy, 1907. Copyright reserved)



"THE VINE"

BY CHARLES SIMS

whatever he felt to be necessary for explaining the character and significance of the incident depicted. Through the whole of the work he has so far produced the dominance of his temperament can be clearly perceived; but in asserting this temperament he has not, as painters with a strong personality often do, warped facts into formal agreement with a rigid preconception. He is plainly most impressionable, most ready to see and adopt what nature has to suggest; but he has too much self-control, and perhaps too much self-confidence, to allow these suggestions to create any uncertainty in his mind. They guide him, but they do not take possession of him so effectually that he forgets his own personal artistic purpose.

It is interesting, in proof of this, to compare some of his more realistic canvases—like *Water Babies* or *The Nest*, for instance—with such full-blooded fantasies as *The Vine* and *The Island Festival*, and to see how logically he has worked out what he believes to be the object of his art. The difference, after all, is only one of degree; it is only a matter of expression. In his simpler pictures he uses nature with more readiness to be satisfied just with what she provides. In his more complicated pictorial arrangements he selects and adapts, never denying her authority, and never going contrary to her teaching, but choosing out of what she offers only so much as he requires to

perfect his design. It would not be easy to find among modern artists one who better understands the right application of naturalism, or who sees more shrewdly how nature study will help to make imaginative work credible.

But in estimating the value of his work full credit must also be given him for his skill as a craftsman. His pictures have no less authority as technical achievements than as able and ingenious inventions. He has been very soundly trained, and he has obviously known how to profit by the teaching he has received. His education began in 1890 at South Kensington, but in 1891 he went to Paris and worked under Benjamin Constant and Lefebvre, and in 1893 he entered the Royal Academy Schools, where he remained for two years. Since then he has added to his experiences, for in 1903 he returned to Paris and studied for a while under Baschet. The use he has made of these varied educational opportunities is well reflected in the work he has done. He has become an accomplished draughtsman and a facile painter, free from either pedantry of manner or executive carelessness. Ease of expression he has undoubtedly, but it is the ease that comes from a thorough grounding in the necessary rudiments of the painter's craft, and from knowledge of the way in which mechanical details can be controlled, and can be made responsive to the artist's intentions.

One other point must be noted—his freedom

A Painter of Gardens : Santiago Rusiñol

from any marked preference for the tenets of some special school. The tendency, so prevalent at the present day, for a painter to adopt one or other of the fashionable executive mannerisms has not perceptibly affected him ; he does not advertise himself as a follower of some school leader, nor even as a professed imitator of any of the older masters who are held up as fit subjects for the student's worship. He pretends to be neither a modern Frenchman nor an early Italian ; he does not model himself upon Mr. Sargent, Mr. Abbey, Whistler, or any of the other men who are supposed by their admirers to have established immutably the only possible canons of art. He has the courage to be simply himself, and to paint as his instincts tell him he should—and in this way to take the fullest advantage of the qualities which are characteristically his. With his temperament and his powers, with his strenuous individuality and sincere self reliance, there should be before him a career of remarkable distinction : indeed, almost anything is possible for a man who has at so early an age attained a position which most artists reach only after a lifetime of serious effort.

A. L. B.

A PAINTER OF GARDENS : SANTIAGO RUSIÑOL. BY VITTORIO PICA.

MANY of our readers must remember the exquisite little poem in prose, "Frisson d'hiver," in which that accomplished French poet Stéphanie Mallarmé describes with such extraordinary tenderness the grace and charm of places and things faded and changed by time, and expresses in dreamy and musical language the particular state of mind of those who, tired and disappointed with all the manifestations of our busy, noisy, modern life, love to live intellectually, as it were, in a sort of morbid regret of times and things gone by. To that category of refined and artistic thinkers belongs the Spanish painter Santiago Rusiñol, generally known as the "garden painter," from his pronounced love of painting gardens.

Amongst the clever young school of modern Spanish artists to whom Spain owes the recent renaissance of her painting after the decadence due to the followers of Fortuny, Ignacio Zuloaga stands out pre-eminently as the most characteristic painter of



"UN COIN FLEURI"

BY SANTIAGO RUSIÑOL



"LA FONTAINE DU FAUNE"
BY SANTIAGO RUSIÑOL

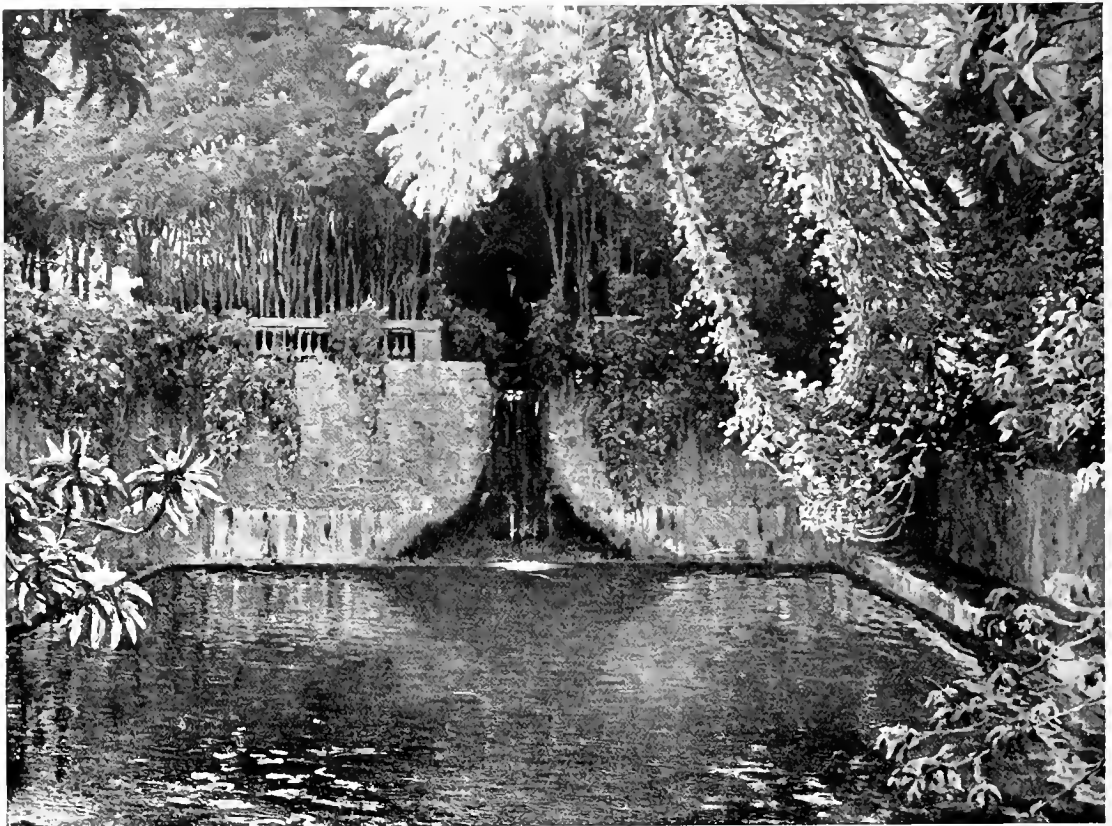
A Painter of Gardens: Santiago Rusiñol

Spanish life, with all its violent and ardent passions. He it was who revived the artistic traditions of the Spanish school, so long dormant after the death of Goya. Joaquín Sorolla y Bastida represents the conscientious study of humble life and the dazzling effects of light on sunny shores. Herman Anglada is the painter of popular Spanish and Parisian scenes, instinct with life and animation. Santiago Rusiñol, on the other hand, appeals to us as a painter full of poetical and suggestive inspiration. This will seem but natural when we realise that Rusiñol handles the pen not less skilfully than the brush, and that his sketches, his short stories, and especially his dramas and comedies, written in rich, picturesque Catalanian, have earned for him a most honourable place in modern Spanish literature.

Santiago Rusiñol was born at Barcelona in 1861; he was not at all a precocious genius, and his art was self-taught. At the age of twenty-five he exhibited his first pictures—typical scenes of the industrial life of Barcelona. For some time he hesitated between figure and landscape painting, producing works of merit but of no particular

originality, yet within himself he felt that he had not yet realised on canvas the artistic expression of his conceptions. He then undertook long journeys, not only in his own beloved land, so varied and picturesque, but also through Italy, France, and Holland, staying for a considerable time in Paris. During his wanderings, as he has himself told us in his volume of impressions, "*Impresiones de Arte*"—which is so beautifully and copiously illustrated with varied and exquisite sketches by himself and his friends Zuloaga and Utrillo—he longed with delight to feast his eyes and his imagination on all he saw, not only on the spectacle of nature but on the marbles, bronzes, paintings, and etchings collected in museums, galleries, and periodical exhibitions of art.

With unceasing pertinacity he toiled for years, ever seeking for new sensations and emotions, and endeavouring through them to find his own aspirations, until one day he realised his inspiration in an old garden of Grenada, and then was his genius suddenly revealed to him by the spectacle of gnarled and knotted trees gilt by the ardour of an



"UNE RETRAITE TRANQUILLE"

BY SANTIAGO RUSIÑOL



"LES CYPRÉS DORÉS"

BY SANTIAGO RUSIÑOL



"ARCHITECTURE ARBOREALE"

BY SANTIAGO RUSIÑOL

A Painter of Gardens : Santiago Rusiñol



"LE PETIT BASSIN DE FONTAINE"

BY SANTIAGO RUSIÑOL

autumn sunset, by falling walls, broken marble steps, by fragments of moss-grown statues and walks overgrown with weeds, and by the dreamy sadness of his own poetic imagination. From that day forth all, or nearly all, his artistic activities were utilised in reproducing, by the aid of his masterly brush, the gardens of all the great and noble cities of his beautiful country. He found his inspiration not only in princely demesnes or in modest little gardens on the mountain slopes, but also and chiefly in avenues and walks amongst ruins and fountains, which although now neglected and abandoned by man yet reveal here and there traces of their pristine grandeur. Nature as reproduced by Rusiñol is not nature in its noble majesty, nor in its simple grace, embellished by sun, poetised by moonlight, dramatised by tempest, as so many great masters have portrayed it, from Ruysdael to Constable, from Rousseau to Monet, in which nature is exalted for its noble self, and in which human beings play quite a secondary part, as in Fontanesi's pictures ; nor does it take a fantastic form as in the *Wood Nymphs* of Corot, nor as in the symbolical apparitions on the Alpine heights of

Segantini, nor in the undraped human forms in the placid twilights of Ménard ; but rather he takes the nature that man knows and loves, with its gardens and terraces created for his hours of peace and pleasure. Rusiñol has the secret gift of vividly bringing before us the figures of those who lived, loved and suffered there, an hour, a year, or a century ago ; the personages, young or old, who rested under the shadow of the trees, who gathered flowers in spring or fruit in autumn, who strolled in the shady walks now deserted and moss-grown, who gazed on the statues now fallen and shattered,

and on the chaste fountains now silent and dry. Alas ! all are gone ; but Rusiñol has the peculiar



"SILENCE DE MIDI"

BY SANTIAGO RUSIÑOL

A Painter of Gardens: Santiago Rusiñol



"LA LABYRINTHE, BARCELONE"

BY SANTIAGO RUSIÑOL

talent of reviving and peopling the old scenes, and in that lies his special charm, his extraordinary poetical fascination.

To repeat year after year in dozens of pictures the same pictorial topic and never to weary his admirers constitutes in itself an absolute wonder, and Rusiñol exhibited thirty-two of his garden pictures in the gallery of L'Art Nouveau in 1899, yet he was able to avoid monotony. Wherever he has shown his works he has carried all before him, whether in Madrid, Barcelona, Paris, Brussels, Venice, or St. Louis.

The secret of such a marvel lies not only in the graceful ease with which the painter, with very few elements more or less identical—such as a portico, a flight of marble steps, a shelving lawn, a group of trees, a flowering hedge, a lake mirroring the azure of a sky flecked by the white of a few clouds, or a playing fountain—makes up an exquisite picture. Rusiñol excels not only in the directness and accuracy of his draughtsmanship, in the masterly harmony of his tints, now dull, now exuberant, but especially by keep-

ing himself ever in contact with Nature, observing her continually with loving eyes, and never by any chance falling into mannerisms. Thus, through the sincerity of his vision, he avoids the risk of becoming wearisome by his sameness.

Before each new canvas of Santiago Rusiñol we feel ourselves conquered by the potent fascination which permeates it, be it his *Labyrinth of Barcelona*, with its mazy paths and marble statues, before his arboured *Court of the Alhambra of Grenada*, from a little mountain garden full of flowering almond

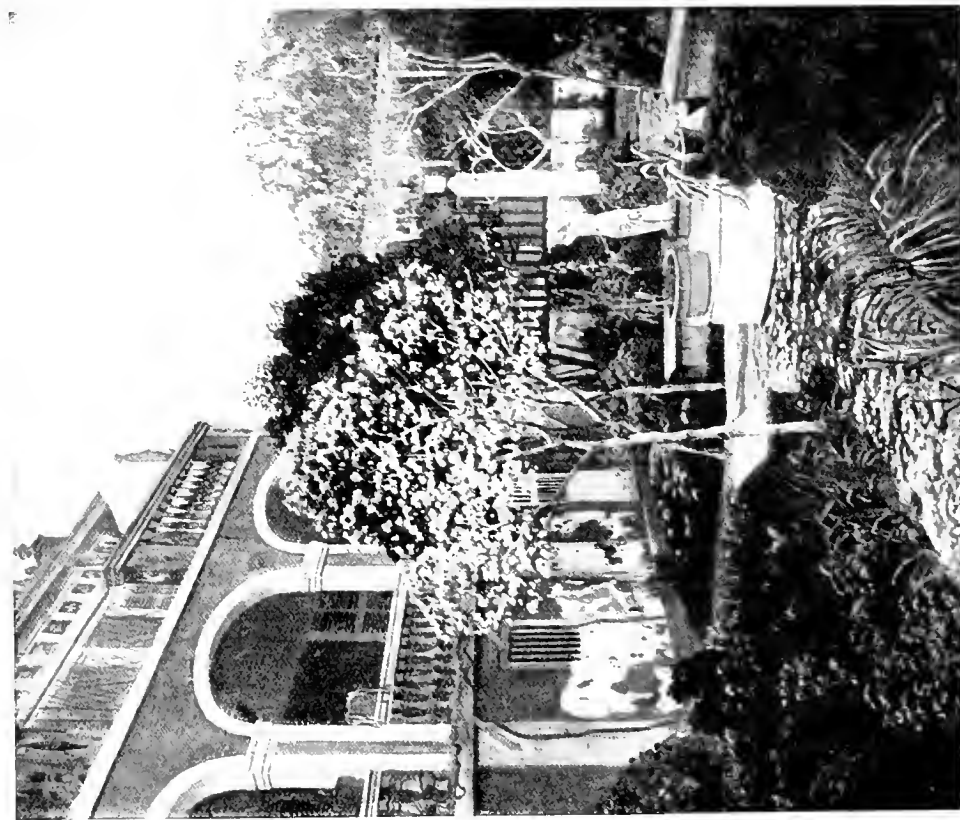
trees to a noble marble terrace on which the peacocks are preening themselves, from a gloomy avenue of cypresses to a peaceful rustic garden. The lights of each and every one of the exquisitely tender creations of Rusiñol delineate and so forcibly bring home to us scenes of Spain in olden times, that we seem to know and love the souls of those who have departed thence, whether heroic or mystic, tender or passionate.

VITTORIO PICA.



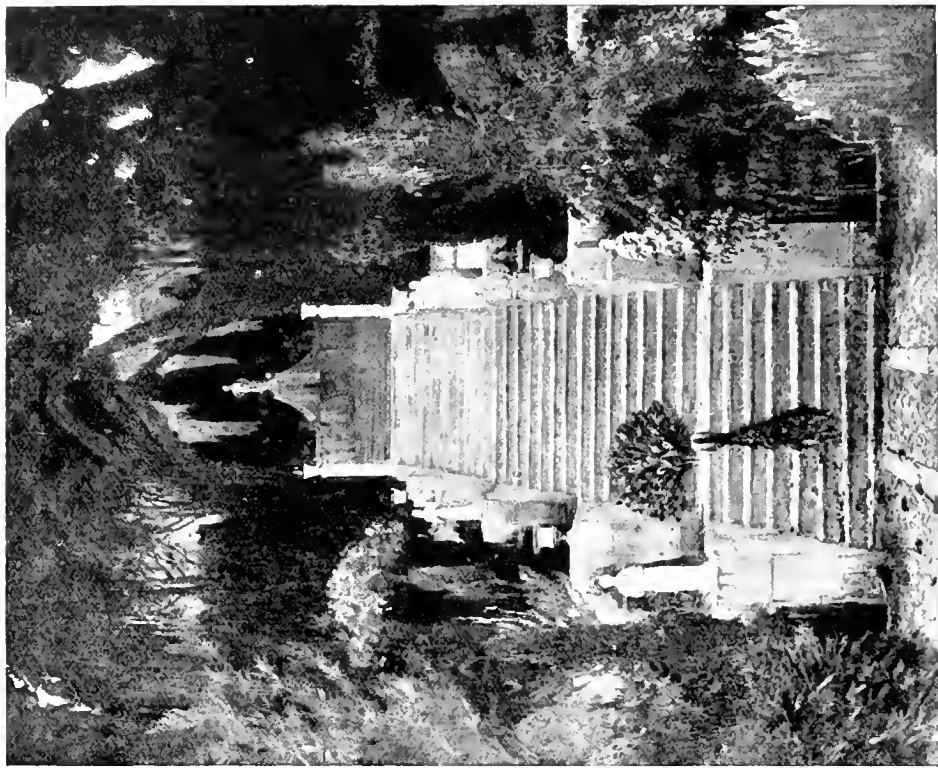
"UN JARDIN CLASSIQUE"

BY SANTIAGO RUSIÑOL



"VILLA FLEURY"

BY SANTIAGO RUSIÑOL



"DANS UN JARDIN SEIGNEURIAL"

BY SANTIAGO RUSIÑOL



"NOTRE DAME DE PARIS" (OIL)

BY E. L. GILLOT

LOUIS GILLOT: PAINTER AND ENGRAVER. BY HENRI FRANTZ.

ONE of the most noted and most personal exhibitors at the Société Nationale des Beaux-Arts in the present generation of painters—which is junior by several years to that of the Cottets, the Simons, the Dauchez, and the Ménards (the second generation we owe to the National Society)—is M. Gillot, who would seem to be carrying on the tradition left by the delightful succession of *petits maîtres* of the nineteenth century—"little masters" often possessed of genius, such as Jongkind, Hervier, Boudin, and Lépine. These painters, who first and foremost were masters of the picturesque, preferred, just as M. Gillot prefers, the more direct and intimate view of things to those other aspects hitherto generally studied.

Gillot is enamoured of the big towns of the North, with their cloudy skies and their grey waters; these and the flowers and the quays of Paris and of Rouen

artist's imagination; yet what a truly beautiful thing he has produced therefrom; how completely he has succeeded in creating that precious element—mystery! The vessel stands before us in the phantasmagoria of a November fog, its dark bulk towering above the watery quay where lusty porters are busy loading her holds with cases scattered about pell-mell. And beyond is the dome of the Institut, vaguely showing through the heavy mist.

In Gillot's recent work one notes a particular



"FÊTE AUX INVALIDES" (PASTEL)

BY E. L. GILLOT

Louis Gillot

tendency to seize and to fix the essentially modern and fugitive aspects of contemporary life. Thus he was fascinated by the *d'cor* of the Universal Exhibition of 1900, particularly when on summer nights or autumn evenings this "setting" became clad in the mystery and the hazy imprecision which the artist loves. In his *Fête aux Invalides* (page 105) he shows a swarming crowd of striking reality squeezing along past the motley booths, beneath flags flapping in the wind and garlands of flowers.

Impulses such as those expressed in this work have led M. Gillot to make some of the most interesting researches of his career, have served as starting point of an entire new series of production. M. Gillot was justly struck by the poverty, the ugliness, the lack of character and truth in "commission" pictures, wherein the artist is required to commemorate some great event—the opening of an exhibition, the reception of a crowned head, or some popular festival, or other similar event. Not without reason have curses been hurled for years past at the horrors of official painting!

Gillot asked himself would it not be possible to give a newer form to pictures of this kind, and in a certain degree to recall the setting and the sentiment of the scene depicted. He resolved to try for himself. When M. Loubet visited London he followed the various stages of the historic journey, and noted all the phases of the reception offered by the City of London to the President of the Republic. M. Loubet entering the Guildhall afforded him an admirable subject, with something *intime* in the ancient courtyard, glittering with uniforms and crowded with spectators. At once he made a rough sketch of a scene well worthy of attracting the gaze of the colourist, and under the direct influence of this vision he painted the excellent picture which was subsequently displayed at the Société Nationale. This work achieved great success, for one recognised therein the rejuvenescence of the "official" picture, and it was immediately bought by the State for the French Embassy in London, where it now is.

M. Gillot began as an engraver. While still



"BATEAU DE LONDRES AU PONT DES SAINTS-PÈRES, PARIS" (OIL)
(Musée du Luxembourg)

BY E. L. GILLOT



(Musée du Luxembourg)

"L'ENTRÉE DE LA RUE DAUPHINE"
(MONOTYPE) BY F. L. GILLOT



"DIEPPE" (PASTEL)

BY E. L. GILLOT

quite young he was attracted exclusively by painting, but his parents' wish compelled him to choose a more productive calling. At the same time he painted, almost "on the sly," sent in his work to the Salon, was rejected, and set to work again with increased ardour. In 1889, after many disappointments, he had his first picture accepted for the Salon des Artistes Français; it was a Paris scene—*La Place Pigalle*—and already affirmed his predilection for the animated, picturesque and lively scenes of the capital. In the following year he was rejected—one knows not why. Discouraged by the routine spirit of the old Salon, the young artist resolved to submit his efforts to the Nationale, and he has since remained one of its most constant exhibitors. For three years he displayed paintings and pastels there, and became an Associate in the last-named section. During this period—which was one of hard work and research—he painted not only a large number of pictures, but also a decorative panel for the Municipal Council Chamber of Issy-les-Moulineaux. In 1902, after many experiments in monotype, the artist was permitted to exhibit a score of them in one of the galleries at the Salon. Thereby he proved his real mastery of this charming method, which is always well adapted for the rapid "fixing" of fugitive impressions, and for recording pictorial thought and preserving its first freshness.

The monotype, while executed in oils and preserving the force of touch obtainable by that medium, also resembles the pastel with its

velvety tones and the water-colour in its level transparency. A monotype proof is a work of art, like a water-colour or an oil painting, not only because the proof is unique, but above all because it is the original itself transported on to another substratum whereon retouches are possible, and the value of the proof will turn out to be in inverse ratio to the number of such retouches. Repeated experiments and infinite pains have furnished us with simple and fundamental data thereon. Rarely does chance intervene to pro-

duce the unexpected, or to modify the final result, save in the case of a study.

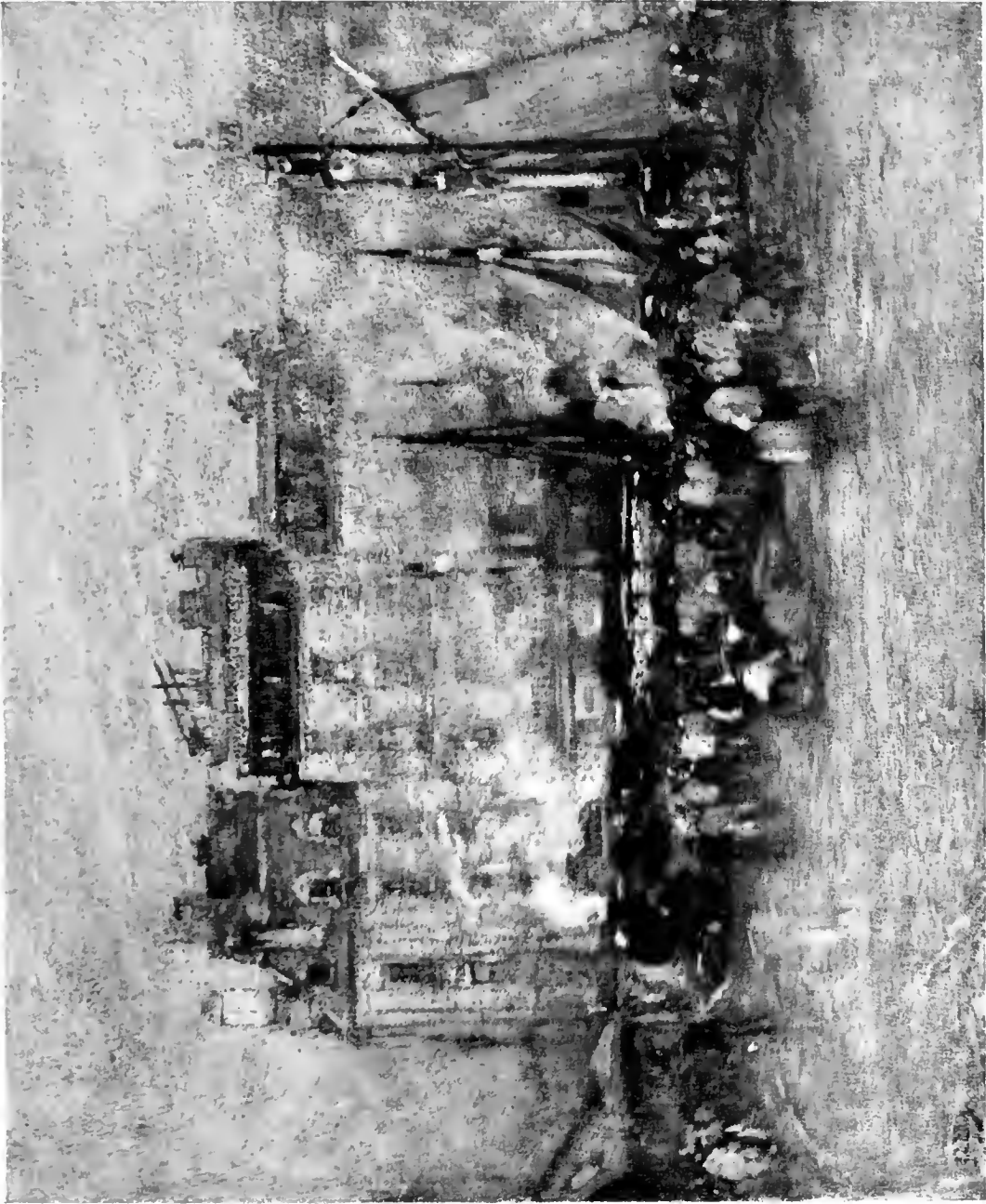
M. Gillot may be regarded as the real creator of the monotype, and it is only right that two of these works should figure in the Luxembourg.

HENRI FRANTZ.



"LA MAISON DE LA MATINEUSE" (OIL)

BY E. L. GILLOT



LE DÉPART DU TIGRIS DE CAIRNE (1895)

Bits of Old China

BITS OF OLD CHINA. BY INGLIS SHELDON-WILLIAMS.

THERE was once a Chinese Mandarin who built himself a house in the old walled city of Shanghai, hundreds of years ago, and laid out the cramped space about it with many artfully designed paths and terraces, grottoes and subways, where, in the space of fifty square yards, one may walk for half-an-hour without retracing one's footsteps.

Perhaps this called for more art and ingenuity than even Kubla Khan might boast, with all the wide valley at his disposal to deck and beautify for a setting to his stately pleasure dome. From innumerable terraced standpoints, from above, from below, through doorways carved with an amazing richness and intricacy of design and detail the eye may gaze in turn on every elaborated angle and perspective of the dainty dwelling poised on its conventional rock clouds that seem to float with their airy burden on the surface of a little lake, reflecting the complex and bewildering succession of curve on curve of heavily corniced roofing, each tiled and sweeping line crowned from eave to roof-tree with its interlaced network of carved foliage and symbols, each pinnacle and apex poising little sitting, dancing, or standing figures, dragons and emblems, wrought with as lavish a care and completion as the carved and gilded woodwork above the round doorway that gives upon the inner court, or the sinuous folds of the serpent that crowns the coping of the outer wall.

Here, in the heart of squalor, this perfect bit of bric-a-brac endures unchanged, the whole no bigger than a Surrey cottage; so small a gem set in the midst of the crammed and uncouth city, neglected by the myriads without its walls, but seemingly immune from decay, it appears to brood in a rapt and self-absorbed silence on past pageants and pomp.

The wise painter will look on such a thing as this with that side of his mind in the ascendant that absorbs the mystic poetry and philosophy of unpaintable things, his hands will be idle; his mind registering with an almost painful speed and vividness, impressions that have no relationship with the technical problems of his craft. Long ago, in the first half-second, the wholly satisfying effect of weathered ivory and ancient parchment in a world of turquoise blue has enthralled his colour sense; in the midst of a scheme of subtlest blue and gold he begins to think, but not along lines of tone and values, intricacies of perspective design and what not—there is no room here for these elementary problems or the common-places of imitative execution, at best a meretricious sacrilege. Rather he ponders over the marvellous brotherhood of great designers; separated by thousands of miles, almost by thousands of years, the work of the ancient architect of the east would stand in complete harmony beside the most precious example of Gothic art: with every sentiment, every tradition,



"A SHANGHAI PEDIAR STOCKTAKING"

BY INGLIS SHELDON-WILLIAMS

Bits of Old China

every instinct but one in complete antagonism, the gulf of time and space is bridged, the inseparable relationship vindicated between the craftsman of the West and the Farthest East, by the perfect unity of aim, the determination to satisfy to the utmost the rigorous exactions of a finely developed æsthetic sense, indulging its appetite to satiety by the most prodigal expenditure of time and toil, weighing no questions of profit and loss, and unconsciously insuring thereby through the centuries the accumulating compound interest that accrues to every world - masterpiece done with that single-mindedness of vision that sees in the perfected work alone the richest desirable recompense for travail of mind.

Such oases, then, among the swarming hovels and alleys of a Chinese city might best be studied with the consciousness that here is no exclusive preserve for the painter's special craft. He may attempt a comment, a diffidently offered side-light on the psychology of a people whose ways have long puzzled and fascinated the Western mind : fortunate if he can register the merest suggestion of the mystic and elusive eloquence that seems to whisper in broken numbers from the deserted courts and corridors. He, no more than others,

holds the key to the pervading mystery ; here and there a thought is written in characters all thinking humanity may read and understand, only to be obscured again in a maze of half-suggestion tangling to utter incomprehensibility, enticing the venturesome explorer farther and farther till the search is perforce abandoned, and the baffled mind falls back on the more obvious attractions, the study of moods and characters in the half-indifferent, half-resentful crowds, and the surface picturesqueness of everyday sights and happenings in a city where modern progress, modern conditions, seem meaningless terms.

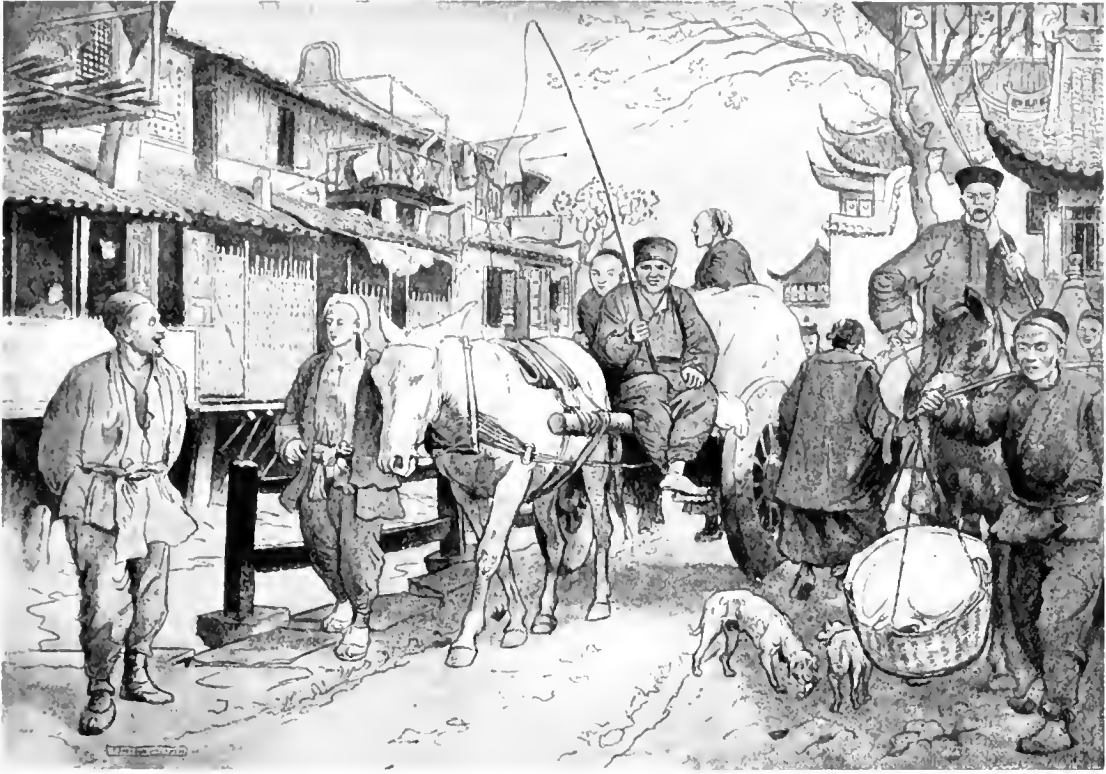
The national long blue smock in various and pleasing stages of discolouration glances in and out among the drab and nondescript garments of the multitude ; scantily-clad, slender-limbed coolies, with knit and shining muscles and tendons taut as fiddle strings, trundling wheelbarrows loaded with merchandise or passengers sitting sideways as in a jaunting-car, jolt their vociferous way over ruts and cobblestones ; every nook and interstice in the milling crowd is filled with children, plump and copper-coloured children, and children wizened, yellow and old ; the faces of their elders ranging from the smooth, almost feminine, type of soft-



“WEDDING PROCESSION IN THE WALLED CITY, SHANGHAI”

BY INGLIS SHELDON-WILLIAMS

Bits of Old China



"SHANGHAI TRAFFIC"

BY INGLIS SHELDON-WILLIAMS

stepping pig-tailed "boy," and the more rugged countenance of the lower caste coolie, his queue coiled on a head bare or tied about with white or coloured rag, to the finely chiselled, often almost classic, features of the Manchu from the North.

Women with feet free from the cramped confinement suffered by the higher classes share in the labour, and enjoy their immunity from the social restrictions that regulate the coming and going of their nobler-born sisters: cheery, good-tempered looking and hardy, they seem less taciturn than their menkind, and gossip and gesticulate at windows, loop-holes and alley corners with the freedom and eloquent gesture of an east end housewife. On the parapets of the frequent bridges that span sinister, indigo-coloured streams, knots of idlers bask in the sun; now and again, with a flash of sky-blue, purple and gold, some dignitary flits through the sombre-coloured crowd like a dragon-fly, or a gorgeous wedding procession pours its glittering stream across the bridge and wakes to a momentary, half-hearted response the sullen waters below.

In China one may know each detail of the couple's plenishings and wedding presents, as the entire contents of the future home is borne in procession round

the town for all the world to see; only the bride is invisible in her closely-draped and gorgeously-appointed palanquin.

Before these subjects, the busy but unhurried life along the quays, the solitary, brooding temples with red and gold lacquerwork dimmed by the dust of years, and courtyards buried in weeds, alluring glimpses of Rembrandtesque interiors, towering wooden shop fronts carved from pavement to pinnacle, with panels of screening foliage filled with figured birds and creeping things; the teeming bazaars, the spattered colouring of the bird market with its vistas of cages swung along the booths: among these and a thousand other things the painter may well pause in bewilderment as to the means whereby some analysis and selection may be arrived at that will yield a few intelligible, unconfused records from the profuse mass of material spread abroad on every hand. At one moment the eye dwells with satisfaction on large and sweeping lines, at the next the attention is arrested by every resource of the metalworker's craft expended on some comparatively unimportant detail, but, once seen, the impression of thoroughness in every part remains upon the mind, for the Chinaman lacquers the bottom of the box,

Bits of Old China



"IN THE BIRD MARKET OF THE WALLED CITY, SHANGHAI"
BY INGLIS SHELDON-WILLIAMS

and things out of sight are finished for love, or conscience's sake.

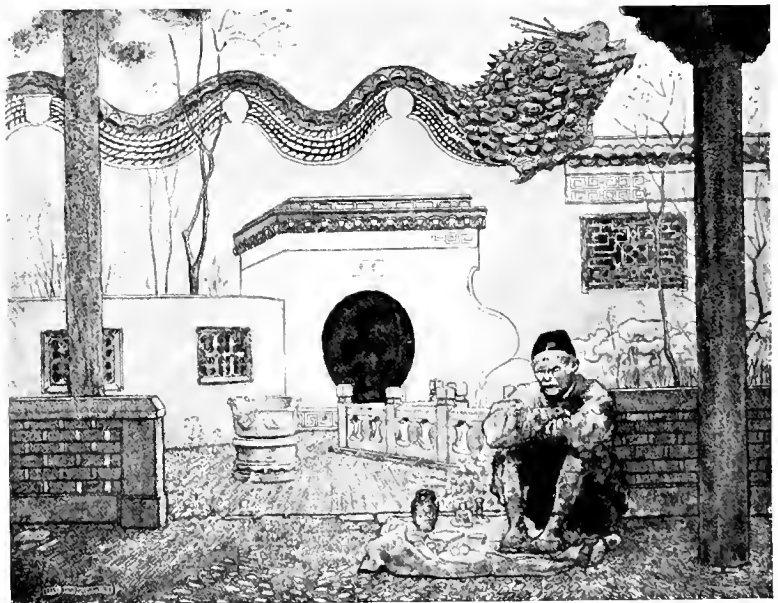
Huge black characters, splashed with easy freedom on white and yellow walls, are, one supposes, the equivalent of our commercial posters; their meaning is unintelligible and one rests content with the effect of broadly rendered arabesques. Except for these advertisements, the unassuming, almost humble, thoroughness of all things—sufficient for the purpose, and embellished as far as that purpose will allow, and no further—stands in monumental contrast with the cheap and perishable materials poured by the hundred gross into the port from the hold of every merchantman from western shores, and spreading through the country that deteriorating influence upon the national taste and traditions that has already made its mark in Japan; such things must apparently come in the wake of progress and

the purity of native art suffers accordingly.

A visit to a Peking factory of *cloisonné* ware reveals signs of the destructive tendency of foreign influences and innovations. Abandoning old designs the manufacturer, unable to completely adjust his art to new and ill-assimilated ideas, produces offensive combinations of Western realism and Oriental convention; wrought with the same perfection of craftsmanship they are depressing travesties of a time-honoured art, and mournful witnesses to an overreaching commercialism.

Again, the fashionable silk merchant flaunts before

the offended eye twelve-foot pictures of red and white cows on green fields topped by square yards of rankest blue—exquisitely woven abominations. Not till after much pressing will he unfold from hidden corners those cherished treasures rescued from the great loot, and stand before you an artist false to his craft. At Shan hai-kwan, on the



"DULL TRADE: CHINESE PEDLAR IN THE WALLED CITY, SHANGHAI"
BY INGLIS SHELDON-WILLIAMS

Some Polish Artists of To-day

Manchurian border, where the Great Wall ends in the Yellow Sea, it is pierced by the northern railway, and so these things have come about : you can get from London to Peking in a few days now, but there is a price to pay for passing through that Wall that cannot be settled with Russian roubles.

An impression is abroad that anything will go down with the visiting foreign devil, who must be tolerated for the sake of his gold, and tons of costly rubbish are disposed of to the buyer of small discrimination, who sees nothing but the highest art in all things Oriental, and places his orders wholesale at the showy emporiums of the Treaty Ports.

Failing a knowledge of, or the time to search for, the hidden genuine treasure, there is more profit to be found in roaming about the native bazaars, groping in dark and dusty corners of tiny shops, and ransacking the accumulated oddments that form the stock-in-trade of the obscure native pedlar, who receives with complacency a tenth of the price demanded and makes no charge for admission to the world of magic and enchantment where Aladdin still lives and has his being.

In such ways one may store up a host of weirdest memories that touch the imagination as lightly as the hinted contact of a moth's wing on the cheek, and come and go with the elusive aroma of a vanishing morning dream. For it is all a strange, half-real dream, this probing into the back centuries, and it is there to be dreamed by all who care to shun the everyday common-places of the East where the touch of the Western hand has brushed away the bloom ; a dream to be embalmed in its native spices, to endure for all time against ignoble decay when more garish surroundings once more importune the mind.

And the small and inconsiderable treasure and priceless fabric alike become Magician's Lamp or Magic Carpet to waft the

imagination at will back among scenes that are lived over again under the mellow influence of an old recollection, gradually blending into the myth and mystery of a people's inscrutable past.

INGLIS SHELDON-WILLIAMS.

NOTES ON SOME POLISH ARTISTS OF TO-DAY.

To properly understand modern Polish art one must study it in the land itself, and have personal acquaintance with the artists. The Poles have suffered much as a nation, and the sorrow they have endured has not failed to leave its mark on their art. I speak of them as a nation, because the spirit of nationality is very strong in the Pole, whether he owes political allegiance to Russia, Germany, or Austria.

In these notes I propose to speak only of some of the leading artists belonging to Galicia or Austrian Poland. This does not imply that the artists of one political division of the country hold aloof from those of others : such is far from being the case, for the society of artists founded some ten



"AN UNCOMMON GARDEN"

BY JOSEF VON MEHÖFFER

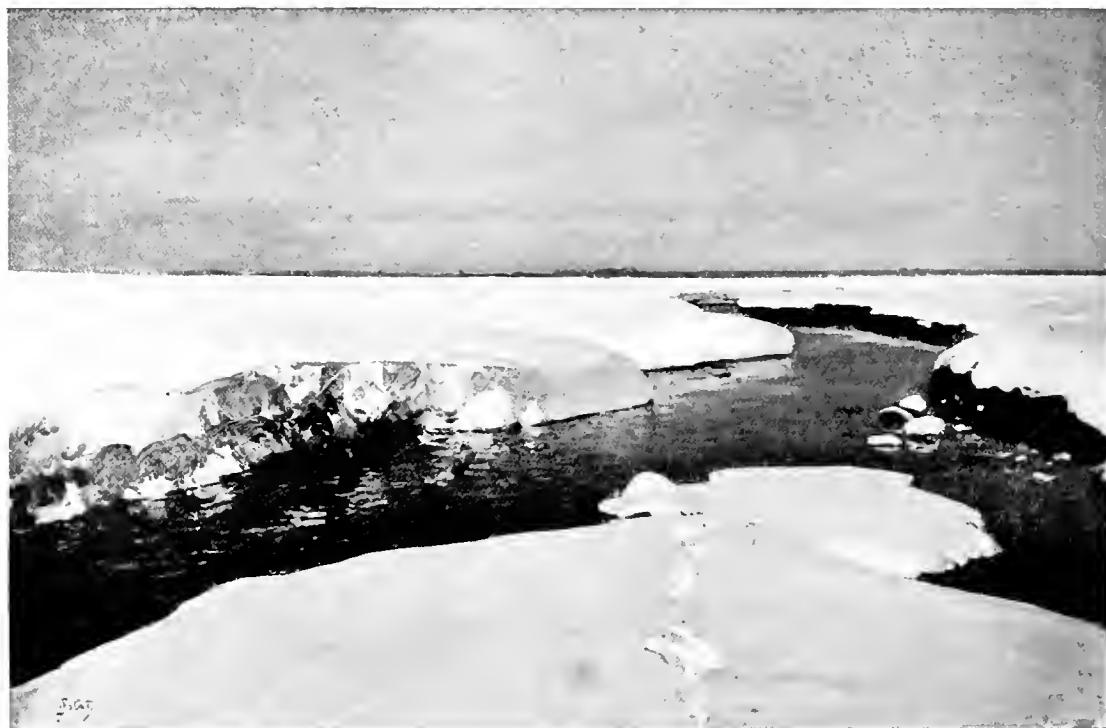
Some Polish Artists of To-day

years ago, and going by the name of "Sztuka," includes among its members many who live in Russian and German Poland.

Among present-day exponents of the national feeling, Jacek Malczewski occupies a leading position. He was born in 1855 in a small place in Russian Poland, but like many of his compatriots has chosen Cracow as his home, for in Galicia the Pole is free. A man of passionate, poetic feeling, versed in the literature and history of his country, and filled with an ever-glowing spirit of enthusiasm, he passes his days in the silence of his studio, living in a world of his own. He belongs to no community of artists, but the pictures he from time to time gives to the world show him to be an ardent patriot. One of the most beautiful and touching of his works is that illustrating the death of a young wife in a Siberian hut, the incident being taken from the patriotic poem "Anhelli," by Julius Slowach. This *Death of Ellenai* touches us to the quick, the sorrow of the young husband in its desperate passion finds an echo in our hearts, and we feel with him as, in a fervour of undying love and gratitude, he bestows a farewell kiss on the foot of his departed companion. *Genre* subjects such as this are, however, not the only things Malczewski paints. He is a mystic who sees

visions all around him, and who holds that just as everything in nature bears an affinity to all other things in nature, so also do human beings to others of their kind. The picture called *The Beetle*, reproduced on p. 125, will serve as an illustration of this side of his art. It is the portrait of a young girl gazing intently on the movement of a beetle slowly crawling over her hand. Looking over her shoulder is a youth—her "other self" or "affinity." In some of his pictures this affinity seems to take the form of a protecting angel, not merely swaying in the air, but alive and tangible: but whatever form it takes it is never obtrusive.

Ferdynand Ruszczyz, too, possesses a poetical nature, subtle and deep, but his characteristics differ widely from those of Malczewski. His works are full of what the Germans call "Stimmung," a quality which is manifest alike in such glimpses of peaceful home life as he gives us in the *Interior*, reproduced here (p. 125), as in those of his pictures in which the more rugged life of the peasantry is portrayed, though at the same time there is not lacking a certain tendency to style. Henryk Szczyglinski's *Homeward* also shows this tendency; there is no lack of originality here, either in conception or treatment, and the rendering of atmosphere is admirable.



"SNOW SCENE"

BY JULIAN FALAT



PORTRAIT OF THE ARTIST'S
MOTHER. BY T. PANKIEWICZ

Some Polish Artists of To-day



"THE MUSE"

BY JOSEF VON MEHOFFER

Stanislaus Wyspianski, besides being a painter, is a poet, whose works have a permanent place in the literature of his country. He is, moreover, a craftsman, a designer of stained glass windows, and a decorator. He lives in a little place in Galicia awaiting the end, which is slowly but surely approaching, for his work on earth is over. In his designs for stained glass windows he shows a *penchant* for flaming colours, which seem to come out from and envelop the shadows like tongues of fire. But in his pictures he is more subdued. He loves to depict the peasant people among whom he lives, and who with their rugged faces, full of character and expression, and their traditional costume, appeal powerfully to him.

Another strong and rich talent is that of Professor Josef von Mehoffer. He,

too, is a decorator, an arts-and-crafts man, a designer of furniture, but pre-eminently a designer of stained-glass windows resplendent in rich colouring, interwoven with threads of gold. His fancy is exuberant, his expression gorgeous, and well calculated to stimulate religious fervour. The cathedrals of Plock, Cracow, Fribourg, and other cities contain windows designed by Professor Mehoffer, who can count himself a leader in this domain of art. In his pictures, too, his fancy is poetical and rich, yet he always knows when to restrain it. In such a picture as *Ein Seltsamer Garten* (reproduced on page 115) he gives play to his joyful fantasy, and the colouring is exquisite. The same qualities the artist also shows in his dreamy picture, *The Muse*. In his portraits Professor Mehoffer loves daring colours, reminding one in this respect of the Spanish school.

Professor Falat is director of the Imperial School of Arts in Cracow, where many of the other Polish artists are teachers. He, too, possesses marked individuality. He



"THE PET"

BY KASIMIR SICHULSKI



"A RUTHENIAN PEASANT GIRL." BY THEODOR AXENTOWICZ.



PORTRAIT OF A LADY
BY TH. AXENTOWICZ

Some Polish Artists of To-day



"A ZAKOPANE MOUNTAINEER"
MODELLED BY KONSTANTY LASZCZKA

has painted many hunting scenes, full of life and movement, for hunting is his chief recreation. He also takes a special delight in spending long hours in the depths of winter searching the masses of snow and studying their lines. Galicia offers her artists almost as rich a harvest of snow as do countries farther north.

Stanislaw Czajkowski is a landscape painter of indubitable merit. He chooses intimate bits of country life, such as in the picture here reproduced (page 126), which represents an old farmhouse, breathing a delightful atmosphere of peace and rest.

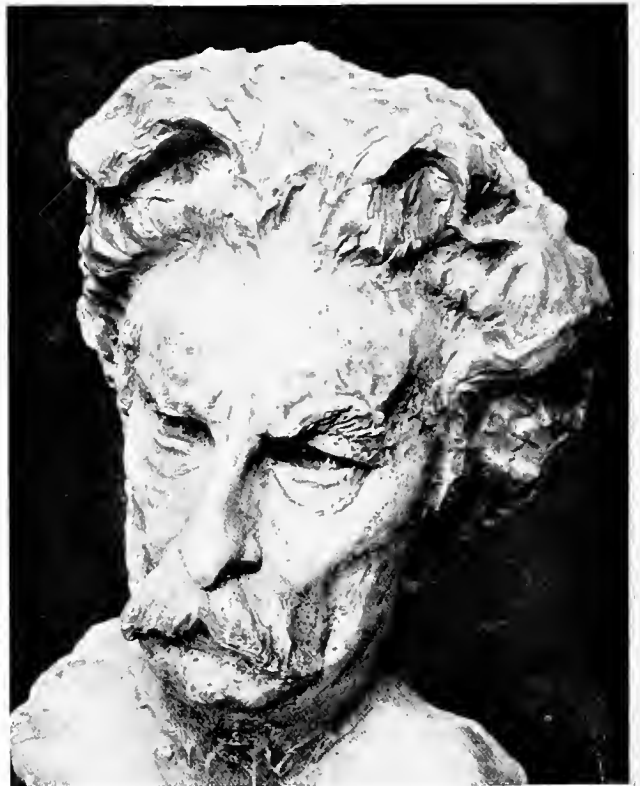
Jan Stanislawski, who died some few months ago at the early age of forty-four, did some excellent work. He had a predilection for small landscapes, filled now with gloomy sadness, now with radiant brightness, for his was a loving, variable nature. His work is so fine, that it is practically impossible to reproduce it: it shows

a keen love of nature and intimacy of treatment; the colouring is especially captivating.

Josef Chelmonski is a painter of game and wild fowl, storks in flight, and like subjects. He, too, has breadth of treatment and sure draughtsmanship. His art is thoroughly healthy, and he has remained national spite of the fact that he has lived for a long time in Paris, as have other of these artists.

Kasimir Sichulski who exhibits at the Vienna Hagenbund, and whose work has been already referred to in *THE STUDIO*, also possesses a strong and original talent: he is one of the youngest of the present generation of Polish artists, and studied at the Cracow Academy. His favourite subjects are those of peasant life. His method savours somewhat of fresco; his talent is undoubted, and it will be interesting to watch the outcome of his stay in Paris, where he is at present studying. His colouring is certainly crude, but nevertheless his work is always powerful.

Josef Pankiewicz is an artist of rare gifts. He has painted many pictures of Cracow, which is a mine of wealth to the sympathetic artist. One of these pictures, that of an old Gothic church in



HEAD

BY KONSTANTY LASZCZKA

Some Polish Artists of To-day

Cracow, with copper beeches before it, is especially attractive by reason of its rhythm and capital rendering of the contrast between the grey of the architecture and the brown-reds of the trees. But

nificent. It is now being restored as far as possible on its original lines, and the Emperor is contributing a yearly sum out of his privy purse towards its restoration. Makarewicz finds his chief delight in painting national types such as form the subject of his picture here reproduced, which is an excellent example of his methods.

Professor Theodor Axentowicz has travelled in many countries, including France and England. He favours pastel drawing, but he seems to have two distinct modes of expression, one Parisian, as shown in the *Portrait of a Lady*, the other purely national, as shown in his picture of a Ruthenian girl, of which a coloured reproduction accompanies these notes. In this *Ruthenian Peasant Girl* we have a characteristic delineation of a Galician female—one of those who once a year come from the moun-



PORTRAIT STUDY

BY J. MAKAREWICZ

even better than his landscapes is the picture of his mother (p. 117), which shows great depth of feeling. The breadth of treatment and the arrangement of the light suggest the influence of Rembrandt, though he is no blind follower of the master, for this portrait has its peculiar and national vein. Pankiewicz is also excellent as a graphic artist.

Julius Makarewicz at the present time is doing but little exhibition work, for he is engaged in decorating the old home of the Polish kings. Before the residence was transferred to Warsaw, the "Wawel," as the palace is called, must have been truly mag-



WINDOW IN FRIBOURG CATHEDRAL

BY JOSEF VON MEHOFFER



"HOMEWARD." BY
HENRYK SZCZYGLINSKI

Some Polish Artists of To-day



INTERIOR

BY FERDYNAND RUSZCZYK

tains to fetch their supply of holy water, and their candles to burn on holy days and saints' days. In this picture Prof. Axentowicz is at his best.

There are many other Polish artists worthy of note, though there is not space sufficient to do more than mention names; for instance, Stanislaw Kuczborski, Karol Maszkowski, Kasimir Pochwalski, a well-known and appreciated portrait painter who is now a Professor in Vienna, Karol Frycz, Leon Wyczolkowski, who paints delightful bits of old Cracow and who is also a graphic artist, and Olga Boznanska, who ranks as the first woman artist in Poland; nor would it be out of place to mention Jan Styk, the illustrator of "Quo Vadis," though he lives in Paris and does not exhibit with the "Sztuka."

It remains only to say something of the two chief sculptors of Poland, W. Szymanowski and Professor Konstanty Laszczka. The former began his artistic career as a painter, and only took to sculpture after settling in Paris,

where he has lived for many years. His first essays in plastic art were small figures, which notwithstanding their size, were not at all lacking in vigorous treatment. His *Maternité*, here reproduced, is representative of his best work. Professor Laszczka also possesses great individuality and rare talent for expressing it, though his subjects are widely different from those of Szymanowski.

From what has been said, and especially from the accompanying illustrations, it will be gathered that Poland is making good progress in art. The old ideas and academic methods imported from

abroad are fast being discarded, and giving place to a vigorous and healthy, and at the same time, national art, which need not be ashamed of being seen side by side with that of other countries. It is gratifying to record that wherever the Poles have exhibited, they have met with warm welcome—more particularly in Vienna, where most of those



"THE BEETLE"

BY JACEK MALCZEWSKI

The Société Nationale des Beaux-Arts

referred to in the course of these notes exhibit from time to time in the galleries of the Secession, with which several of them are definitely associated as members

A. S. L.

THE SALON OF THE SOCIÉTÉ NATIONALE DES BEAUX-ARTS.

FOR some time past one has watched the growth of an evolution which, should it continue a little longer, must end in robbing the Salons of a great part of their charm. The displays by single artists, or by groups, have now become so numerous that most pictures, before appearing at the Grand Palais, have



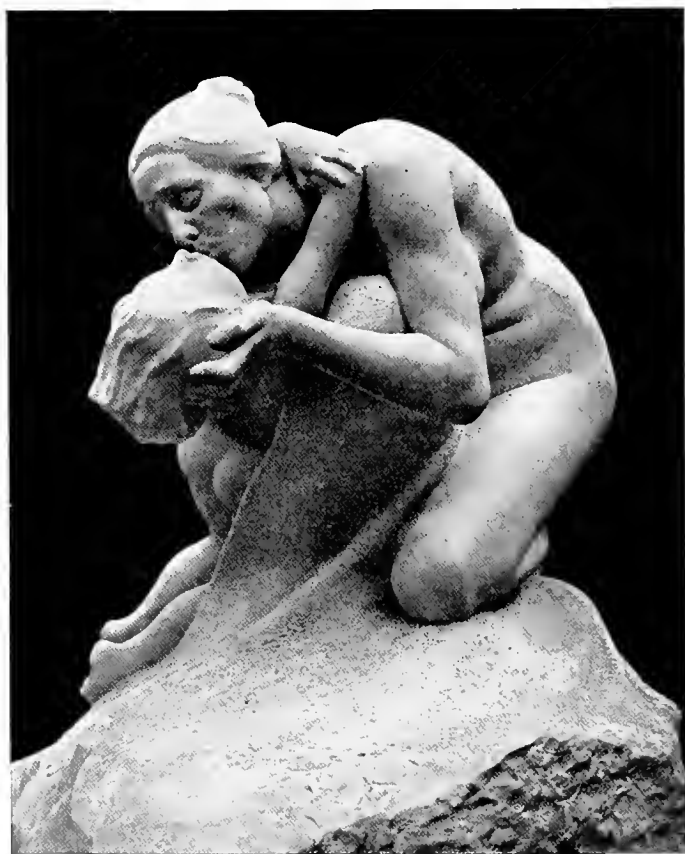
LANDSCAPE

(See previous article)

BY S. CZAJKOWSKI

been already seen elsewhere—at the Orientalistes, the Aquarellistes, the Pastellistes, the Peintres Militaires, the Peintres de Paris, or at the Union Artistique or Volney Clubs, not to mention numberless studio displays. So, for those who had attended these shows, there was not much that was new to be gleaned in this Salon of 1907, albeit one could not reproach it with being much worse than its predecessors. Let us now glance at the principal things worth remembering.

In the first place, a room was devoted to Bracquemond, the engraver, and this homage to the great master of his art has my sincere approval. Too often it happens that the Parisian public forgets those who leave it; and it is a good thing that we should thus be reminded of this illustrious survivor of the great race of artistic giants of the 19th century. The collection of Bracquemond's work was very complete, and the proofs exhibited at the Nationale almost all came from the artist's private collection, while some had been lent by collectors. To these were added some of his paintings and decorative art work; thus we had, right in the heart of the Salon,



"MATERNITÉ"

(See previous article)

BY W. SZYMANOWSKI

The Société Nationale des Beaux-Arts

a little display of highest import and of profound instructiveness.

Decorative painting was represented this year by sundry *morceaux* of much interest. One's attention was attracted straightaway—and it was right that it should be so—to the two great ceilings by Besnard, intended for the cupola of the Petit-Palais. It was somewhat difficult to estimate the value of these two works, which, as seen here, were neither in the place nor in the light in which they will be viewed eventually. Without taking these truths into consideration, one might perhaps be inclined to express less admiration for these works than for other famous productions of this great painter—might find them deficient in brilliancy of colour, and otherwise lacking from the decorative point of view. One of these vast compositions is entitled *La Matière*. It represents the flight through the clouds of a sort of Titan of diabolic aspect, bearing a woman in his arms. In their rush through space the pair leave behind them a

number of fluttering cupids, and altogether the work recalls Tiepolo, without his joyous gaiety. The other panel shows us *La Pensée*, pale and aloof, soaring through the air, while beneath her a human couple encounter Death, in the shape of a woman of cameo-like features. Besnard's work is of too much importance to be judged right off. One must wait to see it in its proper place before venturing, after long and careful study, to pass a final opinion thereon.

The four panels by M. Gaston la Touche, destined to be placed in the Ministry of Agriculture, formed a charming decorative *ensemble*. The artist, recalling the fact that the office of the Ministry was once the mansion of the du Barry, has let his inspiration go back to the 18th century. His panels, *Le Désir de Plaire*, *La Bonté d'âme*, *La Tendresse du Cœur*, and *L'Amour maternel*, while quite modern as to treatment, have yet preserved something of the grace of the *grand siècle*. Apes there are like those of Huet, and



"LA GRAND' MESSE (FINISTÈRE)"

BY LUCIEN SIMON

The Société Nationale des Beaux-Arts

smiling landscapes of the Boucher sort, with the *égipans*—or satyrs—which La Touche likes to put into his canvases.

M. Francis Auburtin has this year obtained high success with his big picture, *La Forêt et la Mer*, which was one of the "pictures of the season," and deserves close attention. The artist has given to his sea a transparency and a colour which indicate that it has been well pondered and painted *avec amour*. The sky is clear, and the dark forest, descending right to the water's edge, might well be peopled by the nymphs of poesy. Altogether this is decorative in the highest degree.

M. Blanche this year revealed himself an artist of [many parts. In his *Verre de Venise* (reproduced in THE STUDIO, August, 1905, p. 223), and in the picture called *The Shrimp Girl*, I know not whether most to admire the delicate art of their composition or his strong qualities as a painter. His *Portrait of Thomas Hardy* afforded a complete revelation of the care he has taken to express the whole character and personality of his model.

While Cottet is somewhat neglecting Brittany nowadays in order to devote himself to certain interesting experiments in portraiture, his friend Simon, on the other hand, remains true to his old love, his large picture, entitled *La Grande Messe*, being a continuation of those masterly series of Breton life which visitors have admired in former Salons. In his latest work he shows us the village church, with a variegated swarm of choir boys in the foreground; then the dense mass of worshippers, from which stand out clearly the large white coifs of the nuns, alternating with the warm-toned head-gear of the *bigoudines*, the whole forming one of those characteristic compositions wherein M. Simon excels.

From the rough Brittany of Simon we plunge straightaway with M. de la Gandara into the extreme refinement of Parisian life. His portrait of the lady in pink (Signora d'Annunzio) was indicative of all the painter's habitual qualities; in a word it is *spirituel*, delicate and graceful.

In the company of M. Lobre, an assiduous student of Versailles, we were introduced to "interior" painting, which this year had many accomplished followers, few among whom, however, reached the high level of M. Walter Gay, whose exhibits become year by year more refined and more harmonious.

M. Prinett, who displays a *plein-air* piece full of sunshine and gaiety, had also an interior. Both were quite charming in their essentially different ways.

M. René Ménard, as a true descendant of Poussin, sent a romantic landscape impregnated with the noble sincerity which marks his work. In this same apartment—a sort of *salon carré* in which the various canvases are displayed in such a manner as not to clash against very charming blue-grey hangings—we had a reminiscence of the Trianon period in the portrait of Mlle. Piérat, by Guirand de Scévola, rich-tinted nudes, recalling the Venetian school of M. Caro-Delvalle, and sundry very prosaic and vulgar *bourgeois* by M. Raffaëlli, who, his realism notwithstanding, still remains the able artist we know him to be.

M. Jeanniot had four canvases, all charming in their animation and sincerity. The girl swinging in a rocking-chair was particularly delightful.

The sea-pieces by M. Chevalier and the Dutch landscapes by MM. Waidmann and Stengelin formed notes of colour, instinct with variety and attraction.



"THE SHRIMP GIRL"

BY J. E. BLANCHE



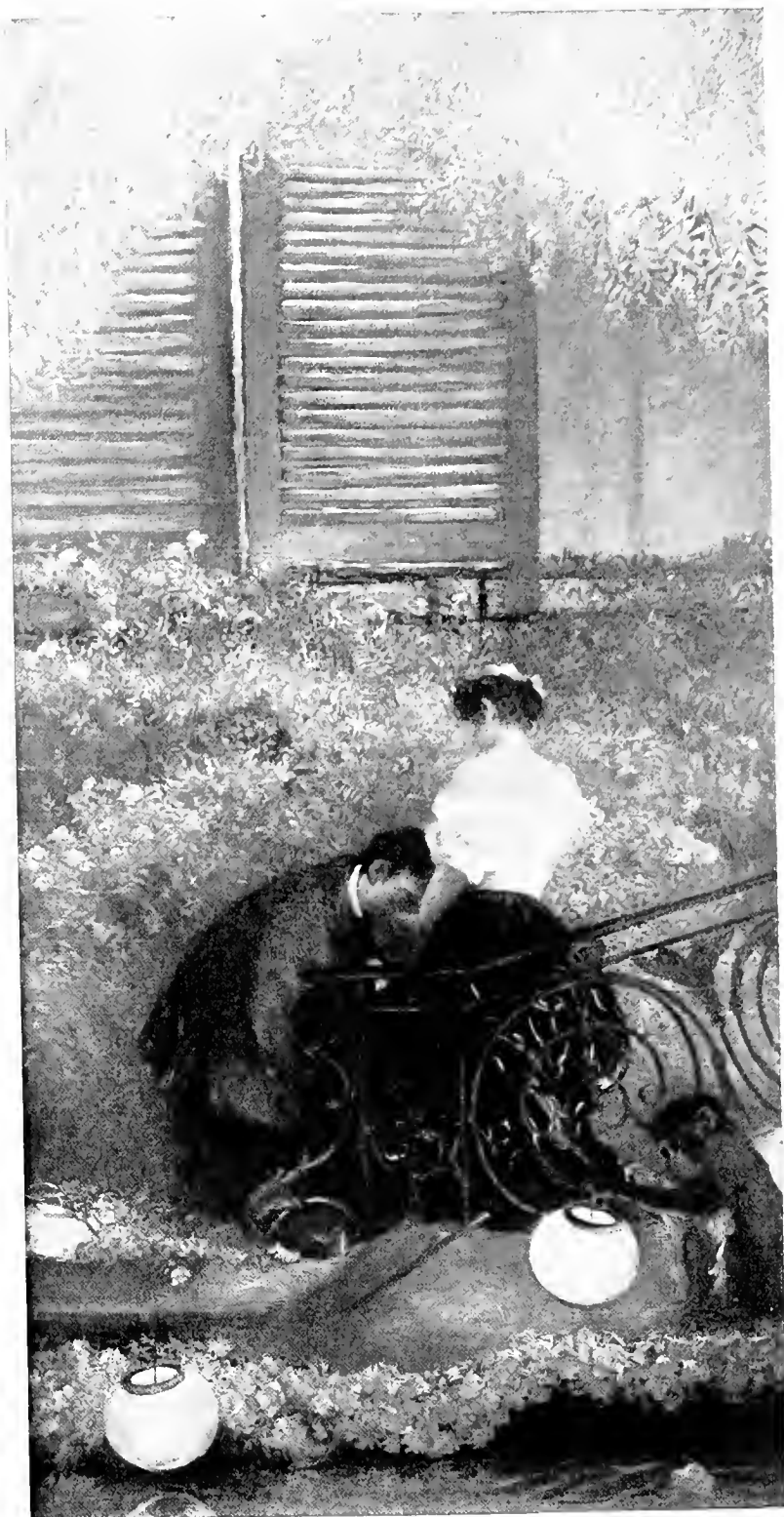
"LE JUGEMENT DE PARIS"
BY E. R. MÉNARD



“LE DÉSIR DE PLAIRE”
BY GASTON LA TOUCHE



"LA BONTÉ D'ÂME." BY
GASTON LA TOUCHE



“LA TENDRESSE DU CŒUR”
BY GASTON LA TOUCHE



"L'AMOUR MATERNEL"
BY GASTON LA TOUCHE



"LA FORÊT ET LA MER"

BY J. F. AUBURTIN

M. Dinet still shines as an Orientalist, and he has succeeded in rendering all the warm splendour of Africa in the draperies that cover the body of *Zeinel the Enchantress*. Beside this picture he exhibited a little portrait—at once very amusing and very life-like—of M. Chéramy, the well-known Parisian collector. A fine and sober portrait was that of M. Beurdeley, another celebrated collector, by Zorn. M. Briand, the Minister of Public Instruction, was less felicitously handled by M. A. Berthon; but M. Maurice Donnay, the dramatist, formed the subject of an excellent portrait by Abel Faivre. MM. Raymond, Woog, Picard, Ablett and Lavery also displayed portraits of men calculated to inspire the hope that by next year they may have turned their attention to feminine grace.

M. Friant, with the exactitude and the restraint which characterise his work, executed an almost too striking likeness of M. Dubufe.

M. Carolus Duran, the Villa Medici giving him plenty of leisure, continues to send from Rome portraits which add nothing new or personal to a popular style of art in which he has few superiors.

Mr. Harold Speed proved to us by his portrait of

King Edward VII. that "official" painting has the same qualities and presents the same dangers all the world over. M. Dagnan-Bouveret is losing his rare gifts and becoming a painter of popular subjects, which can never appeal to those who love personality and study. It was sad to see his fine talent evaporating in this way.

The posthumous exhibition of some of Fritz Thaulow's canvases intensified one's sorrow at his demise, for they showed the artist in the plenitude of his powers. Happily there are some still living, but deserving of remembrance when they shall be gone, to console us for those we have already lost; among them are M. Lhermitte, always worthy of himself, and M. René Billotte, who, as the interpreter of the tender, melancholy hours he holds so dear, continues to hold close communion with nature.

M. Zakarian, whose *genre* work never fails to remind one of the masters in that department of art, exhibited five superlatively good examples of still-life. Mme. Madeleine Lemaire renounced her flower paintings in favour of a *genre* subject, *Le Bain de Chloris*, in which all her deli-

cacy of palette was once more apparent. Among the legion of flower painters one has to make mention of M. Karbowsky, who has a very personal gift; of Mme. Devolvé, who continues to preserve the dignity of her name; and of M. Dumont, whose six exhibits were, without exception, very beautiful. Now that our great Fantin is no more, M. Dumont is certainly the best painter of flowers of our modern French school.

H. F.

TALASHKINO: PRINCESS TENISHEF'S SCHOOL OF RUSSIAN APPLIED ART.

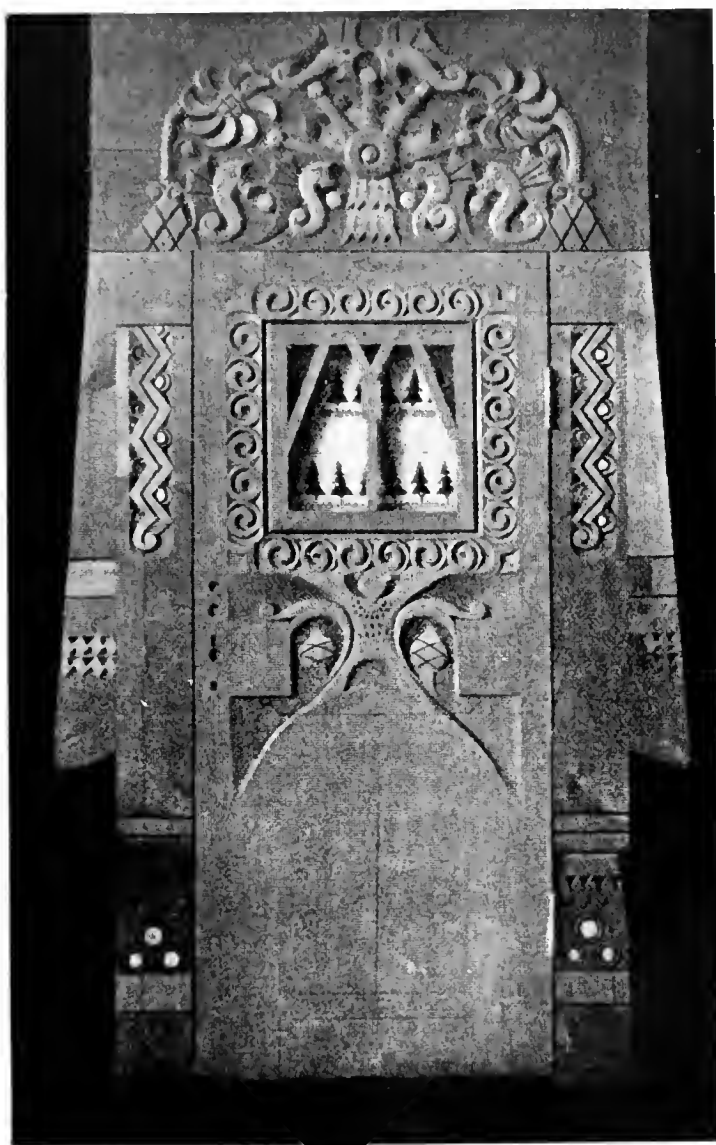
BY C. DE DANILOVICZ.

Two great currents, the expressions of the intimate opinions of two camps, at the present time divide artistic Russia. On the one hand is the gravitation of a group of artists towards the most extreme Occidental tendencies, towards the newest altars of French art; on the other, is a revival of the tradition whose treasures the centuries have accumulated in old Russia, the Rouss of the period anterior to Peter the Great. This latter current, more profound and more original, since it is not merely imitative and does not seek to introduce into Russian art elements foreign to the Russian soul, is incontestably more interesting by reason of its power.

Russian plastic art, as well as Russian music, to-day turns towards the past, so rich in wonders, and on which the very soul of the people sets a most individual and original seal. Russian music before Glinka was Italian. It was only from the time that composers found their inspiration in the melodies of the people that it acquired its national and artistic value. The same with the sculptural and pictorial arts. Towards the end of the nineteenth century, thanks to ethnographical re-

searches, thanks to the birth of a truly nationalist artistic movement, exempt, however, from all trace of Chauvinism, this great truth was, so to speak, discovered that Russia has not the least need to seek her inspiration from the Occident, that without going to make her pious genuflections in the little sanctuaries of the Salon d'Automne or the Independants, she can live and prosper artistically on the immense capital bequeathed her by past centuries.

The simultaneous birth of Russian operas, reflecting the musical soul of the people, gave to artists a vast field of action in decoration and



CARVED DOOR AND FRAME FOR TALASHKINO THEATRE

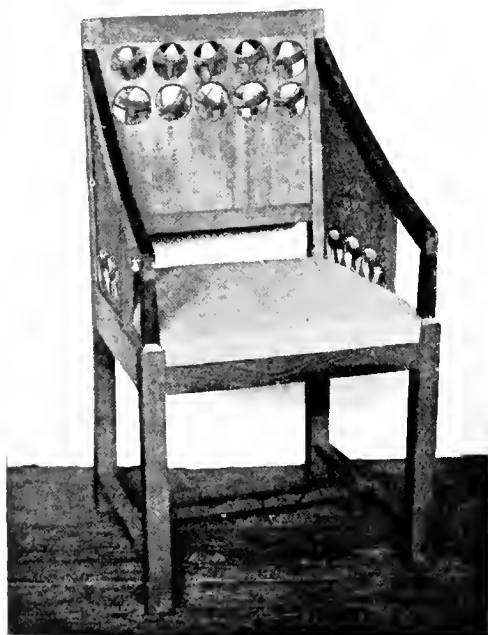
DESIGNED BY S. MALIUTIN

Talashkino



ARM CHAIR DESIGNED BY PRINCESS M. K. TENISHEF

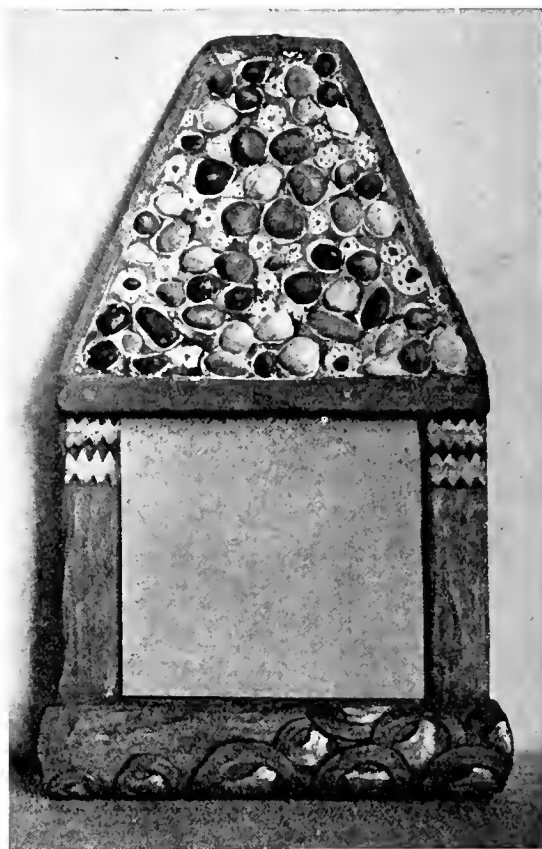
staging, which they realised magically in a splendid evocation of the life of olden times. Here decorative ornamentation revived and developed. Vasnetzof, Mmes. Polenof and Yakoutchikof were the first zealous pioneers in this. Mme. Mamontof,



ARM CHAIR DESIGNED BY A. ZINOVIEF

who took a warm interest in art, founded in the village of Abramtzevo, in the Moscow Government, ateliers where the artists, drawing their inspiration from the old subjects of everyday use, created an art which could pretend to a Russian style, if style there is. The distinction of this movement lies in its sincerity, its originality and the individual vigour, if we may so call it, of each object.

Little by little the importance of Mme. Mamontof's ateliers declined, in consequence of the death of the artists who were the first to promote this movement, and it was then that



WOODEN FRAME ORNAMENTED WITH STONES
DESIGNED BY A. ZINOVIEF

Princess Marie Tenishef, widening the limits of a school created by the Princess Sviatopolk-Tchetvertynska at Talashkino, in the Government of Smolensk, founded the veritable Russian applied art. The Minister of Public Instruction has interested himself in this school, and has assured it the protection of the Government.

Princess Tenishef, herself a remarkable artist, at once gathered round her the best among those to whom the regeneration of Russian art was dear.

Talashkino



"POLOTCHKA" OR WALL-BRACKET
DESIGNED BY A. ZINOVIEF

Serge Maliutin took charge of the studio of sculpture: this extraordinary artist seems, like Surikoff, to pursue, in the midst of our civilisation, some fantastic dream of the misty ages of heroes and legends. His influence on the *début* of the art of Talashkino was very great. He powerfully sounded the forgotten note of ancient epics with their marvellous stories of the "Sun Bird" (*žar-ptitza*), the flaming bird of the old beliefs, symbol of all the epic past of Old Russia. Then Zinovief and Bolotof placed their talent at the service of the Princess Tenishef, who herself designed a number of objects in which the decoration, drawn from subjects in the vegetable world, is richly developed.

Designs for wood-carving for furniture, caskets, small objects of everyday use, embroideries of rare beauty, stuffs of blended tones, ceramics, pottery—in short, everything connected with domestic life, left Princess Tenishef's hands bearing the seal of originality. She devotes herself, moreover, to a purely personal art, which she cultivates with an incontestable mas-

tery—the art of enamelling. Her *champs-levés* with their dull tones of an ideal purity, composed in the style so dear to her, arouse a general admiration, and her case at the Salon of the Société Nationale des Beaux-Arts at Paris was one of the most remarked. Her works stood out among others of a more commonplace beauty by reason of their richness and subtlety of tone, and the originality of composition, which seems almost spontaneous in its individual power.

The objection has often been raised that ornamentation, drawn in part from the actual sources of peasant art, and in part from the rare remains of the ornamental art of past centuries,



BUFFET CUPBOARD

DESIGNED BY V. BEKETOFF

Talashkino



WALL CUPBOARD

DESIGNED BY A. ZINOVIEF

gave an almost barbaric note to the productions of the Talashkino ateliers. Yes, if you will, there is a stammering essay at speech, but it is "a stammering in which the spelled-out sentences have the spontaneity and frankness of those melodies, of those poems of the people, in which the soul of the race perpetuates itself."

By degrees, happy modifications and wider ideas introduced more fantasy and freedom into the decoration, which ceasing to be a slavish reproduction of the models of former ages, had free scope, yielding to the improvisation of artists whose souls drank from the springs of contemporary art, who could revive and apply to the objects of our everyday life the themes bequeathed by the past. From this time the new art appeared, a Phoenix springing from the ashes of legend, but like Antæus, ever touching its native soil to recover its strength and beauty. It was, therefore, according to popular tradition that the artists who have charge of the ateliers at Talashkino created the works of which the reproductions accompanying this article represent a small selection.

Ewers, armchairs, tables, sump-

tuously embroidered table-cloths, curtains, everything that emanates from Talashkino has the charm of being made by hand, and everything is stamped with an originality of its own, in which, however, there is nothing uniform, for the Princess Tenishef never sends out two identical objects from her ateliers. The powerfulness of the colouring in most of these objects is such as to elicit our genuine admiration, as also is the interlacing of the line, which nevertheless unrolls itself in harmonious curves; we must bow before the science of composition which can so finely unite

the decoration to the object decorated—a truly difficult task, rarely undertaken and still more rarely successful in the mechanical production of to-day.

Talashkino also possesses its own theatre, where representations of some very interesting dramatic works are given, and where a complete orchestra



CARVED AND PAINTED CASKET

DESIGNED BY A. ZINOVIEF

Talashkino



"POLOTCHKA" OR WALL-BRACKET

DESIGNED BY A. ZINOVIEF

play upon most tastefully decorated *balalaikas*. Both in the architecture and decoration of this theatre the same concern for artistic refinement is manifest as in other products of the establishments.

The achievements of the Talashkino ateliers cannot be compared with similar works of the Occident. Their originality is so strong, so surprising, that, accustomed as we are to certain æsthetic postulates, to certain formulæ of criticism, we feel that in order to judge them we require a special sense; we feel that it is impossible to measure this art by the same standard as that which we apply to the art of the Occident. It is only after studying them thoroughly, after becoming familiar with them, that we can form an exact opinion of and appreciate these works about which hangs the per-

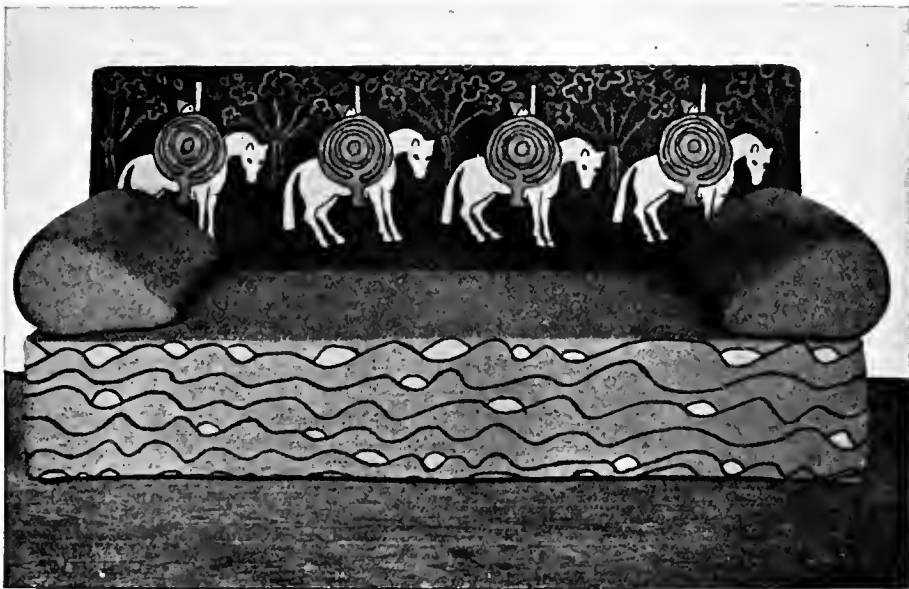
fume of forgotten legends, these works so wonderfully rich in tone and capricious in contour, in which stone, metal and wood are united for the final effect.

And from the various objects, fashioned after the drawings of the masters by the rude hands of the little Talashkino peasants, emanates a force, mysterious and powerful, which benumbed by the winter sleep of centuries now wakes to the Spring of a new era, bringing to us a fresh note in which vibrates the highest beauty—the ingenious and sincere beauty of an art which

appears before our ancient civilization in all its shining youth—centuries old. C. DE DANILOVICZ.

(Some further illustrations of Talashkino work will be given in the next number of THE STUDIO.)

Messrs. Lee-Hankey, G. Moira, A. Withers and A. Fisher have been awarded medals at the Barcelona Exhibition, and Mr. Brangwyn a Special Diploma. Several English works have been acquired by the Government.



SETTEE

DESIGNED BY N. ROERICH

STUDIO-TALK

(From our Own Correspondents)

LONDON.—The interest of the New English Art Club was this season diminished by the absence of works from Mr. Conder and Mr. Orpen. The student element was, too, perhaps, a little in evidence. Mr. Sargent contributed virility which in other works we seemed to miss. The most interesting contributions from outside were made by Messrs. Alexander Jamieson, W. Shackleton, F. H. S. Shepherd, A. Rothenstein, S. Teed, H. S. F. Gore, Mrs. McEvoy and Miss Ethel Walker. Within the list of membership, *The Beaver Hat* and the landscape *The Bend of the River* participated of Mr. Wilson Steer's best manner; Mr. W. Rothenstein was to be found still concentrating his earnest brush on the interpretation of Jewish rite with mingled sentiment of its simplicity and solemnity. In *The Strolling Players*, Mr. Tonk's subject seemed a problematic one chosen with a view to the treatment of certain effects of light, the problems of which seemed to lose their interest from the fact that they were solved upon a subject which did not gain from such conscientiously realistic treatment. Mr. W. W. Russell's delicately-coloured and natural *A Winter Morning* and his other subjects represented him well. In the picture *The Mill*, rather than in his portrait, Professor Brown gave his best. Mr. C. J. Holmes's *On the Grand Junction Canal* was a canvas of much beauty, and there was an important work exhibited by Mr. Walter Sickert. One corner of the New English Art Club Galleries is always greatly attractive. It is that in which the water-colours of Mr. Rich, and the pencil drawings of Mr. Muirhead Bone, and Mr. John are to be found.

Members of the Royal Society of British Artists will be interested in the new badge of office designed by Mr. Frampton, R.A., for use by the President of the Society on ceremonial occasions. The badge itself is of silver, while the band is of dark blue silk relieved by silver mounts.

Miss Edith Adie has already been introduced to readers of THE STUDIO as a painter of garden pictures, and our coloured supplement furnishes another example of her work in this direction. Miss Adie has worked a great deal in the South of Europe, and the interesting collection of pictures of *Gardens and Italian Rock Villages*, which she has just been showing at the Fine Art Society's

Galleries, was largely the outcome of her sojourn there.

Mr. Van Wisselingh has been holding an exhibition of Mr. Vilhelm Hammershøi, whose interior pieces have attracted so much attention at the Guildhall. But for a certain monotony of vision there seems no limit along his chosen lines to Mr. Hammershøi's power. We hope later on to return to the work of this unusually interesting painter.

The Rowley Gallery, Silver Street, contained last month a number of interesting water-colours by Mr. Frank Brangwyn, and Mr. Alfred East; and there were also examples of Mr. A. W. Rich's distinguished art, some work by Mr. Bertram Priestman, Mr. Sydney Lee, and Mr. H. M. Livens, the latter an artist with the power to communicate his conviction of the beauty of restrained grey colour, but whose want of courage in that conviction leads him to touch his work up with meretricious looking patches of pure colour, thus marring its otherwise naturalistic charm.

Genre painting, of a kind prevalent more than



BADGE OF OFFICE FOR PRESIDENT OF
ROYAL SOCIETY OF BRITISH ARTISTS
DESIGNED BY G. FRAMPTON, R.A.



"HERBACEOUS BORDER AT KNOLE, KENT" EDITH HELENA ADIE

Studio-Talk

a generation ago, is revived in the art of Mr. Ambrose McEvoy, who exhibited last month at the Carfax Gallery. Considerable charm as a colourist is in this artist's possession, but he sometimes misses the grace of human gesture so necessary to his art. In certain moods, however, he is not to be rivalled in the line he has chosen. As a landscape painter he has much power, if a vision which is less clearly his own.

At the Alpine Club in June Mr. Sholto Johnstone Douglas exhibited a collection of his portraits. The artist is apparently a prey to indecision in the matter of style, many influences, from Romsey to Wilson Steer, being apparent. "*Marquise*," *Mrs. Russell Bryde*, *Study for a Portrait Group*, and the *Lady Kinross*, however, were portraits of some distinction.

The pictures by French and Dutch masters of the nineteenth century at Messrs. Obach and Co.'s, from which we reproduce the works by Corot,

Rousseau, Monticelli, and Daubigny, on this and the following pages, showed those masters, together with the Marises, Millet, Diaz, Harpignies, Courbet, and others of the school at their best. In *The Ville d'Avray—Morning* and *The Quiet River* we had all that is most intimate of the mood of Corot. The large *St. Sebastian* by that painter, Daubigny's *Le Verger* and Millet's *Le Traité d'Union*, were notable pictures, as was a canvas by Monticelli, painted at the time when his art had budded into a strangely beautiful flower before the efflorescence of his last period. His master, Diaz, was well represented here, and Fantin by an early work, the head of a peasant, as well as by flower pieces. M. Harpignies, now long past his 80th year, was represented by a recent canvas betraying no diminution in power.

Mr. D. Y. Cameron's new Belgian set of etchings were lately exhibited by Messrs. James Connell and Sons, together with a collection of other plates by the artist. Mr. Cameron's art with



"FÊTE CHAMPÊTRE"

(Exhibited at Messrs. Obach's Gallery)

BY A. MONTICELLI

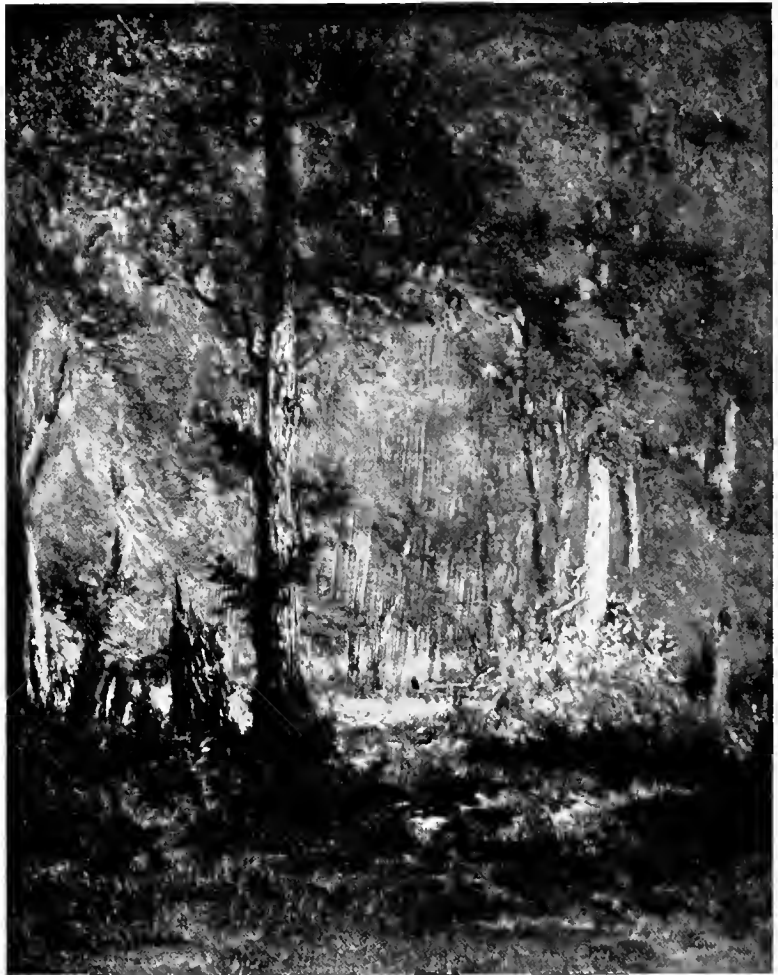
Studio-Talk

time becomes more romantic and subjective. His accuracy in architectural draughtsmanship is unaffected, but as Mr. Wedmore so admirably emphasised in his introduction to the catalogue, it is architecture charged with human association.

At the Leicester Galleries Mr. G. Denholm Armour has been exhibiting some sporting pictures, and the original drawings of subjects which have appeared in *Punch*. He proves himself an oil-painter of achievement, his work being very far removed from that order of coloured illustration which so often is all that denotes the transference of a black-and-white artist's energies into the wider field. In the same galleries a collection of water-colours by Mr. John R. Reid were to be seen, and with other work of interest two oil-paintings by Mr. Charles Conder, showing the master of colour at his best.

The exhibition of the Pastel Society as usual provided the study of many methods. A feature of the exhibition was a series of portrait drawings by Mr. Sargent, and it was pleasant to find the art of the late H. B. Brabazon still represented. There was a portrait study by Mancini (lent to the exhibition) drawn with some impulsiveness, but with a delightfully nervous and sensitive touch. Near to this picture Mr. W. G. von Glehn exhibited in *Lady Herbert Scott* a portrait of charm and finish, showing mastery of his difficult material. Miss A. Airy, a new member, in *The Silk Gaborine* proved that she understands the particular charms of her medium to an exceptional degree. Mr. J. R. K. Duff has never been more interesting than in his pictures *The Farmyard*

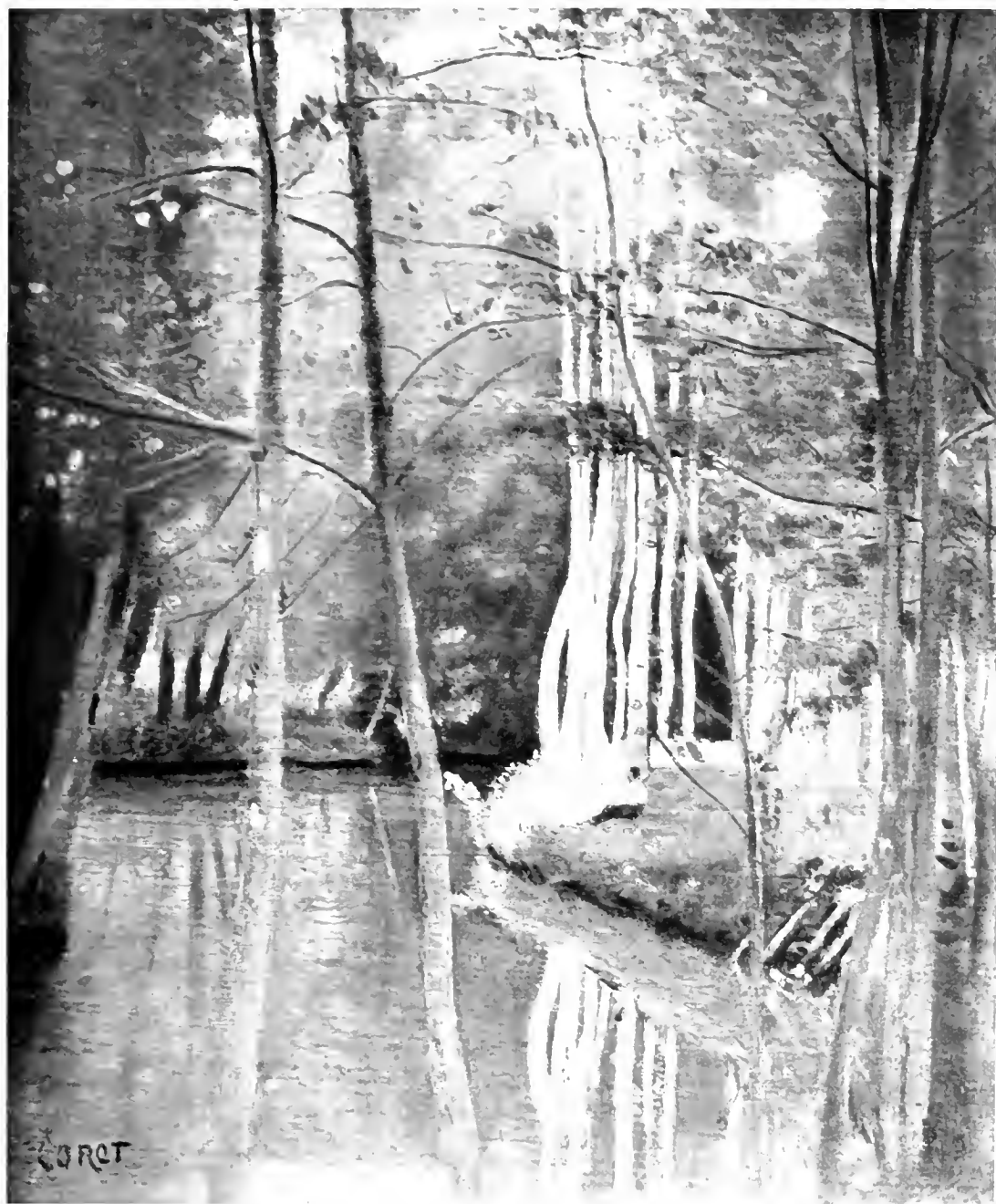
and *The Hollow*. A finely executed little work was Mr. H. S. Tuke's *Blue Bells*, and in *Rubella* Mr. Bernard Partridge's work was always graceful and accomplished. There was fascination in *A Head* by Mr. Harrington Mann. Mr. Melton Fisher, to whom pastel has always been a sympathetic medium, was represented best by the two admirable portraits *A. Lys Baldry, Esq.*, and *Miss Violet Hunt*; other portrait work of much interest were Mr. Harold Speed's drawings, Mrs. J. von Glehn's *Mr. Henry James*, Lady Sassoon's *Dr. Segond*, and Miss Flora Lion's *Julius Friedberger, Esq.* Very fine in draughtsmanship were some nude studies by Mr. Cecil Rea; there were to be noticed also the works of Mr. A. S. Hartrick and Mr. J. Pennell, the delicate—if sometimes too pretty—studies by Mr. Lewis Baumer, Mrs. Borough Johnson's *Feeding*



"SUMMER IN THE FOREST"

(Exhibited at Messrs. Obach's Gallery)

BY TH. ROUSSEAU



"THE QUIET RIVER." BY J. B. C. COROT.
Oil on canvas, 1865.



"LE VERGER." BY
C. F. DAUBIGNY

(Exhibited at Messrs. Oba's Gallery)

Studio-Talk

Time, Miss L. Pelling-Hall's *Cornish Cottages*, Mr. H. Marchman's *Chrysanthemums*, Mrs. Isobelle Dods-Withers' *Autumn at Les Andelys*, Mr. G. P. Jacomb-Hood's study *The Duke of Plaza Toros*, Mr. G. H. Workman's the *Gondoliers*, Mr. Carton Moore-Park's *Motherless*, and work by Messrs. A. L. Withers, H. M. Livens, S. M. Wiens, Talbot Hughes, Simon Bussy, W. L. Bruckman, A. Lévy Dhurmer, and Miss Sterndale Bennett.

At the Ryder Gallery last month some exceptionally interesting miniatures were shown by Mrs. Gertrude Massey. The miniature of *H.M. Queen Alexandra* was a model of refined and skilful treatment, alike in the delicate colour scheme, the transparency of the shadows, and the skilful suppression of detail in dress. *H.R.H. Prince Olaf of Norway*, *Isabel*, daughter of Col. Hutcheson Poë, C.B., and *Priscilla*, daughter of Lady Alice Reyntiens were also miniatures of great success. Another phase of Mrs. Massey's art is portraiture of pet animals, and in this direction scarcely any

of them could be happier than the picture of H.M. The King's dog *Punch*. Among water-colours shown by Mr. H. S. Massey, *Marble Arch*, *The Shot Tower*, and *Park Lane*, were very successful pictures, but Mr. Massey's hand does not yet quite instinctively follow the habit of vision which apparently he is cultivating.

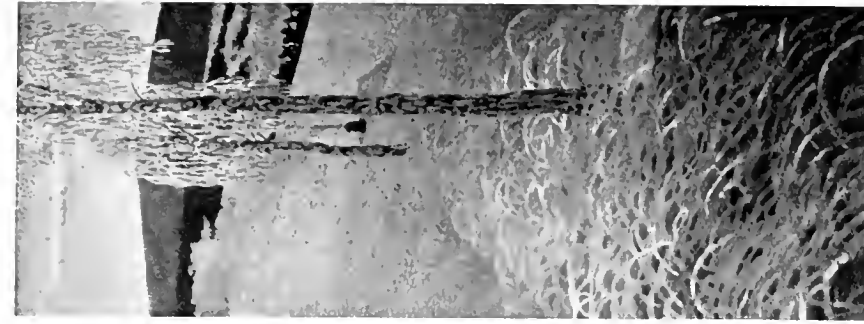
An exhibition of water-colours by Mr. Onorato Carlandi, held at the Fine Art Society, showed an artist working with much sincerity and simplicity of style at many different subjects. The *Ponte S. Giovanni*, *In the Campagna—Saxa Rubra*, *Boats at Ripagrande*, and *Near the Farnesina*, were the most interesting of these.

VIENNA.—At the Hagenbund Spring Exhibition one of the centres of attraction was the series of grotesque busts in alabaster by Franz Xavier Messerschmidt, a sculptor who died more than a century ago. He was a native of Wurtemberg, and studied at the



HAGENBUND SPRING EXHIBITION, VIENNA

MAUSOLEUM BY JOSEF HEU



“THE SEASONS”: A SET OF
FOUR PANELS BY HUGO BAAR

(*Hagenbund, Vienna*)

Studio-Talk

Vienna Academy and in Rome. After his return he became a teacher at the Academy, but was pensioned soon after his appointment on account of his eccentricities, whereupon he retired to Pressburg, where he died in 1783 at the age of fifty-one. He was a man of peculiar temperament, and modelled these busts simply for his own pleasure, as he said. A great patron and lover of art, Duke Albrecht of Sachsen-Tetschen, son-in-law of the Empress Maria Theresa and founder of the "Albertina" Museum, Vienna, offered to buy them for 1,800 florins, a large sum in those days, but even this did not move the sculptor, who intended, he said, "to throw them into the Danube when he felt death approaching." "Meister" Messerschmidt intended doing a hundred of these busts, but when the Duke visited him had only got as far as the sixtieth. After many vicissitudes, what remained of those he did were housed in the Staatsgewerbschule, Vienna, and here Josef Urban, the architect, unearthed them. They were arranged on either side of the entrance to the majolica room, which was decorated by Herr Urban, as were, indeed, the other rooms, except the Black and White one, for which Alfred Keller, a rising young architect, was responsible.

In the majolica "Saal" was some beautiful ceramic work by Michael Powolny and Bertold Löffler, showing variety of form and true feeling for style. Josef Heu, a talented young sculptor, exhibited the marble bust of a young Count, a dignified performance revealing that love for his work which we associate with his name. Another notable accomplishment of his was to be seen in a Mausoleum, which occupied a space by itself and was infinitely expressive of its purpose. Heinrich Karl Scholz showed much talent in his marble bust of Count Clam Galla. Franz Barwig exhibited some excellent figures in ebony of Sunda panthers, cats, and other animals, and Emmerich Simay some fine bronze studies of monkeys, in which the intimate relations and habits of monkey life are portrayed. Simay also contributed some excellent pen drawings showing conspicuous ability and judgment. Of Count Herbert Schaffgotsch's wood intarsias much could be said. They show beauty of form and conception, fine artistic feeling, and thorough knowledge of an art which has found but few followers.

Among the portrait painters Ludwig Ferdinand Graf and Ludwig Kuba were to the fore. The former this time only exhibited pictures of chil-



"A WINTER EVENING"

(Hagenbund, Vienna)

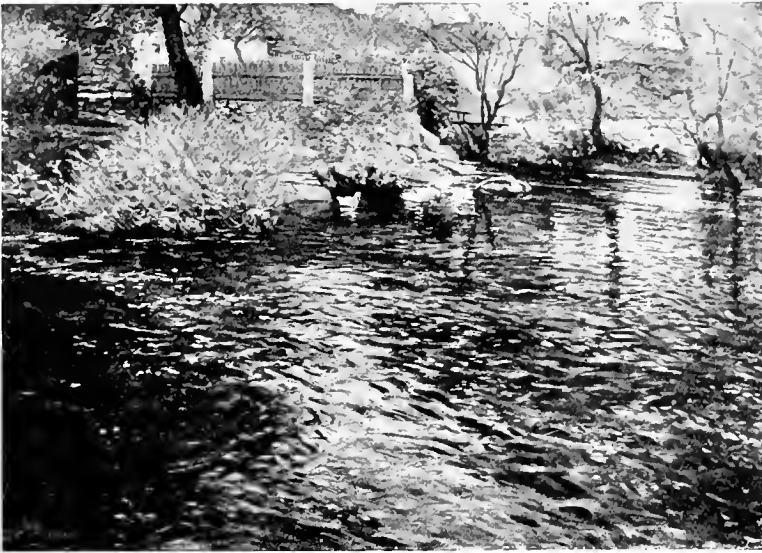
BY PAUL ROESS



(Künstlergenossenschaft, Vienna)

PORTRAIT OF FRL. HOFTEUFEL
IN "THE IDEAL HUSBAND," BY
JOHN QUINCEY ADAMS

Studio-Talk



TEMPERA PAINTING: "THE MEADOW BROOK"
(Künstlergenossenschaft, Vienna)

BY ED. AMESEDER

dren, in which he excels. Ludwig Kuba's portraits in pastel show much force and energy, and his oil portrait of his little son was also capital. Alexander D. Goltz was very happy in his portrait of Fräulein Mary Mell as Fanny Willoughby in "Quality Street." Gotthard Kuehl (Dresden) in his portrait of himself and *Mother and Daughter*, both in oils, showed excellent examples of his methods. Walter Hampel, as usual, gave ample opportunity to judge of his varied powers in portrait painting, and he also exhibited a number of sketches in tempera and water-colours which were highly pleasing. A new phase of his art was shown in some miniature portraits mounted as articles of jewellery.

Turning to the landscape paintings, Hugo Baar's four panels, *The Seasons*, call for special notice, on account of the great delicacy of feeling and symmetry of arrangement shown. August Roth, Henryk Uziemblo, Kasimir Sichulski, Franz Simon, Rudolph Junk, and Paul Ress exhibited good examples of their work. The last-mentioned sent but one picture, *A Winter Evening*, admirable for its rendering of atmosphere and the motion of the trees.

Rudolf Junk, besides being responsible for the decoration of the catalogue, contributed several woodcuts, some in colours; Alexander Wilke pen-drawings, Rudolf Konopa a number of monotypes of scenes in Brittany, some of them of great beauty. Richard Lux's coloured etchings testify to a high degree of skill and artistic feeling; Max Svabinsky's portrait of a gentleman was an excellent example in his well-known manner of pen drawing combined with water-colour drawing. Leopold Forstner deserves a word of praise for his stained-glass windows (one

of which forms part of the mausoleum above referred to), as does Berthold Löffler for his mural decorations. The Prag - Rudniker Korbwaren



"AT KIRCHBERG ON THE DAYST"

BY EDUARD ZETSCHKE
(Künstlergenossenschaft, Vienna)

Studio-Talk



PORTRAIT

BY VICTOR SCHARF

Fabrication, Vienna, contributed some very excellent examples of wicker-work furniture, designed by Wilhelm Schmidt.

At the spring exhibition at the Künstlerhaus portraits, as usual, played an important rôle. The latest portrait of the Emperor Francis Joseph, painted by Leopold Horovitz, attracted much attention, and certainly it is a fine work. It was painted three years ago, and the Emperor gave nine sittings for it. The original was presented to Prince von Bülow, while the work shown at the Künstlerhaus was, first of all, the sketch, but the artist has since then made it into a finished work, and it is one of the finest portraits of the Emperor existing. His portrait of Ritter Paul von Schoeller is an excellent work, especially as regards the painting of the hands and the pose. Horovitz's portrait of his youngest daughter is a fine example of girl portraiture. She is depicted seated at a table, with her arms resting on a large volume, and the oval face, with its intellectual features,

is painted with admirable feeling; and excellent, too, is the rendering of the old Polish table-cover, with its mellow golden tones. László's contribution consisted of two portraits of ladies, *Countess Jean de Castellane* and the artist's mother, the latter a small square picture with a dark background, which serves to bring the features of the old lady into prominence. Professor Heinrich von Angeli sent but one picture, a young girl in profile.

John Quincey Adams' portrait of *Fräulein Hofteufel*, a favourite actress, as Miss Chiltern in

Oscar Wilde's "Ideal Husband" (p. 151) found many warm admirers. The introduction of the mirror for the purpose of showing another aspect of the face is, of course, not a new idea; but the picture as a whole is excellently composed, and particularly felicitous is the contrast of the actress's dark brunette beauty with the yellow and white of her frock. The portrait of *Frau Drill-Orridge*, the singer, is a striking study in black-and-white by the same artist; except for the



"THE POND IN THE WOOD"

BY HUGO DARNAUT

Studio-Talk

old Gobelin tapestry background, the pose and general arrangement showed the influence of the old English masters of the eighteenth century, especially Gainsborough.

Arthur von Ferraris's two portraits were good examples of this artist's methods. Victor Scharf's profile portrait of a gentleman sitting in an old armchair is a dignified work, the expressive and characteristic features being delineated with that intimacy which is peculiar to this artist. His portrait of a young lady in a sealskin jacket, too, was excellent as a study in browns. W. V. Krausz's portrait of a lady, *Frau K.*, showed a marked advance on his earlier work. As a portrait it is extremely good, and the delicate sheen of the yellow and blue shot silk gown is admirably rendered. Paul Joanowitch, Hans Larwin, Karl F. Gsur, and Edward Veith were all well represented, as were Heinrich Rauchinger and Kasimir Pochwalski.

There were many good landscapes — Hans Ranzoni, M. Suppantseitsch, Eduard Kasparides, Josef Jungwirth, Karl O'Lynch of Town, Heinrich Tomec, Ferdinand Brunner and other well-known artists being represented by characteristic works. Hugo Darnaut's *Pond in the Wood* is one of his favourite motives: a pond with tall reeds, blown hither and thither by the winds, in the background tall trees through which the light is thrown and reflected on the stagnant water. Eduard Zetsche exhibited some of those charming scenes of country life in Austrian villages, with which he has made himself so intimately acquainted. Eduard Ameseder showed a decorative painting of a piece of water with ducks swimming near the land. Nikolaus Schattenstein's large picture *Römische Lieder* gained many admirers. Nine persons, life-sized, are shown sitting on the grass, playing the guitar and



PORTRAIT OF A LADY

BY W. VICTOR KRAUSZ

making love; behind are trees. The colouring, as becomes the subject, is very vivid, the attitudes of the figures easy and graceful. This artist also contributed some good portraits. Otto Henschel's *Before the Toilette* testified to the great advance which this young artist has made of late, both in colouring and composition; he is on the right path, and will find what he is seeking. Rudolf Quittnier's *Die Reise* is a daring work. It is a triptych, the centre panel of which shows an interior with a medley of travelling impedimenta strewn about pell-mell, while the left-hand panel gives a glimpse of the train which apparently is carrying the travellers to their destination, represented by the landscape shown in the right-hand panel. Every possible colour is given, yet each seems to tone well with the rest. Isidor Kaufmann, the well-known painter of Jewish types, only sent one picture, *Jom Kippur* (*The Day of Atonement*); a picture representing a young bride,

Studio-Talk

veiled according to the tenets of her religion. Seldom has an artist given us a more striking and intimate delineation of those characteristics of his race, which he so loves to depict, than in this work. Carl Fahringer's studies of animals are excellent. Among the lady artists Tina Blau contributed two pictures, one of them an attractive landscape, *Early Spring*, and Frau Wiesinger-Florian pictures of villages and of gardens filled with luxuriant and glorious coloured flowers.

The plastic exhibits were as usual very numerous. Hella Unger's plaquettes and Melanie von Horset-

sky's bust of a gentleman show much merit. Franz Seifert's *Schmerz* is a worthy work; Friedrich Gornik's animals, especially the group of tigers, deserve warm recognition; Stephan Schwarz contributed some excellent plaquettes and medals; Anselm Zinsler, a nude figure of a woman lying at full length. This was one of the most important works and showed great knowledge of anatomy and power of treatment. Hans Schaefer's medals are always praiseworthy; and Johannes Benk's portraits of children (marble) impressed one by their insight into child life.

Many foreign artists exhibited at the Künstlerhaus this year, among them Alfred East, Arnesby Brown (who was awarded a gold medal) and Alfred Parsons, whose works found much appreciation. There were also a number of French exhibits.

A. S. L.



PORTRAIT OF FRAU DRILL-ORRIDGE

BY JOHN QUINCEY ADAMS

BERLIN.—The Great Berlin Art Exhibition offers a pleasing show this year. There are not as in the Paris Salons magnetising paintings of monumental dimensions, nor daring experiments of technical inventiveness. There are not as in the big London exhibitions pictures of extreme refinement and peculiar grace. As we wander through the suite of some fifty rooms, most tastefully fitted up on a neutral colour-scheme by the architect Möhring and the painter Looschen, we miss artists of originality and power, yet our total impression is one of true sympathy with sane and serious endeavour. The waves of uproar have beaten somewhat too violently against æsthetic convictions in Germany, and we are thankful for a compromising spirit resulting from the assimilation of useful lessons. There is no prominent nude and no striking subject-picture if we except Rudolf Thienhaus' voluminous *Communion*, with its sober colouring and convincing characterisation, or Heichert's *Salvation Army Prayer Meeting*, with its psychic light effects. Following the

Studio-Talk



MEDALLION BY HANS SCHAEFER
(See Vienna Studio-Talk)

example of Dresden, a hall of honour is devoted to portraiture new and old, and excellent works of Kampf, Hildebrand, Thoma, Steinhausen, Herkomer, Sargent, Besnard, Knaus, Koner, Gussow, Meyn, Röbbbecke, Vogel, Melchers, László, Schulte im Hofe, and Bacher, maintain their significance beside those of Van Dyck, Raeburn, Reynolds and Courbet.

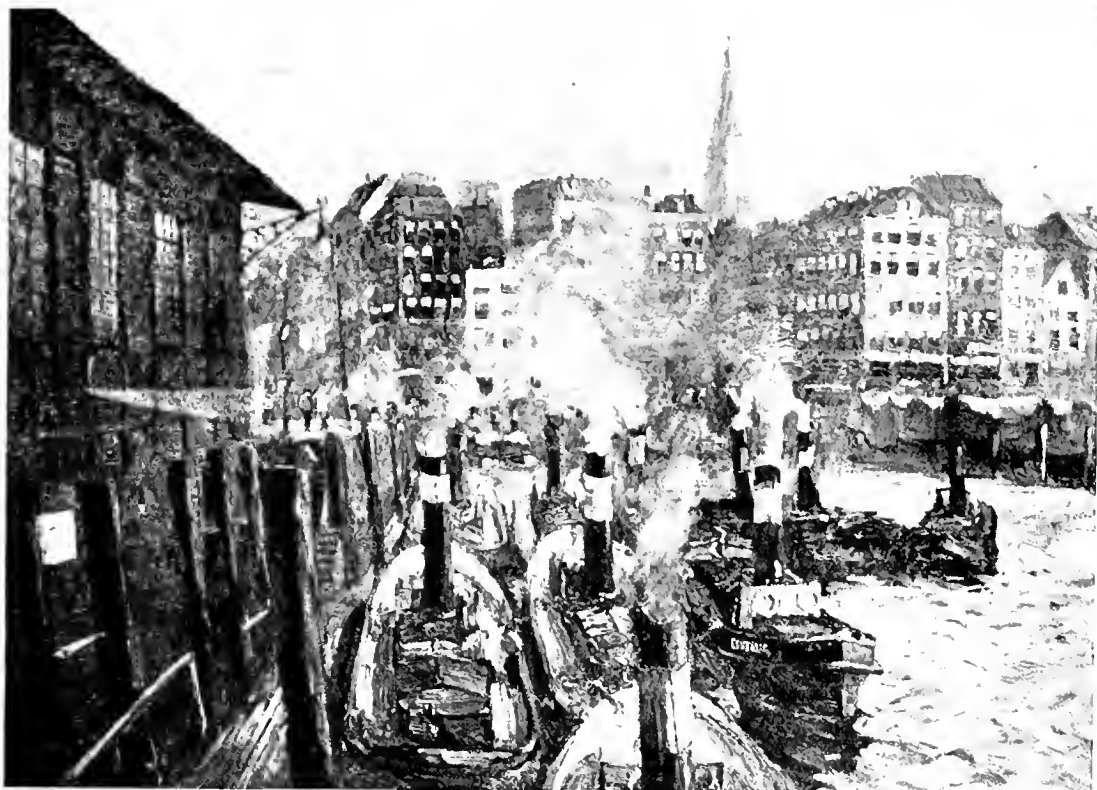
Landscape shows a considerable group of gifted interpreters. We are always glad to meet Bracht, Frenzel, Kallmorgen, Boehme, K. Lessing, Douzette, Hoffmann-Fallersleben, Urban, Hamacher, R. Kaiser, and some younger men as Hartig, Kaiser-Eichberg, Wendel, Licht, Sandrock, Hans von Petersen and Thiem are winning favour generally. Still life is this year at its best and *genre* indifferent. Early Florentine renaissance celebrates a resurrection in the paintings of Friedrich Stahl. Imagination and originality seem to have only inspired some artists in black-and-white and some medallists. German sculpture shows vitality and ability.



"THE MOUNTAIN STREAM"

BY HANS VON PETERSEN

Studio-Talk



"NOON"

BY LEONHARD SANDROCK



"WINTER EVENING"

BY FRIEDRICH KALLMORGEN

Studio-Talk

Some interesting single exhibits point to marked talent in various fields. Fritz Burger, the portrait-painter, convinces us of his gift for seeing the inward characteristics of his sitters. Professor Arthur Kampf, the newly-elected President of the Academy of Arts, whose appointment meets with unanimous approval, proves his realistic power, his taste and reliable draughtsmanship in historical subjects and portraiture. Carl Langhammer, the landscape-painter, develops more and more his art of rendering wide stretches of country, cloud-effects, and the phenomena of light and air. The sculptor Schauss, with his



"SUNDAY REST"

BY HANS LOOSCHEN

tendency to gracefulness, and the sculptor Bossard, the thinker, with his straight, unpliant lines, represent two extremes of artistic bent. Munich is as well represented by the Luitpold Group and the Künstler-Genossenschaft as are Düsseldorf, Hamburg and Dresden. The Swedish and Danish sections are particularly interesting.



"ON THE BALCONY"

BY WILHELM MÜLLER-SCHOENEFELD

In the section of applied art, the rooms of Professor Bruno Paul, some of which were shown last year in Dresden, are helping a wisely-balanced modernism to victory; and the show of the Berliner Königliche Porzellan Manufaktur is most interesting as well in its conservative part as in the modern works of Professor Schmuz-Baudiss.

J. J.

DRESDEN. — Mr. Walter Sintenis, recently returned from Brussels, where he has perfected his studies in an atmosphere of which the late Meunier and Lagae were the reigning spirits, invited his friends to a little private show of his work arranged in his studio, prior to sending it all

Studio-Talk



"GIRL TYING HER HAIR" BY W. SINTENIS

abroad to various of the numerous exhibitions now open throughout Germany.

The supple figure of the girl tying her hair, is one of Mr. Sintenis' earliest works, and was perhaps the first to draw general attention to him. The sureness of delineation displays uncommon talent; and the keen, conscientious modelling speaks of excellent powers of observation. As is to be expected in an early work, the fidelity to nature is rather too insistent, and the work smacks too much of the model. This stricture—if it be accepted as one—is one to which Mr. Sintenis ceased to expose himself at an unusually early period in his career. It cannot be applied even to the over life-size statue of the Negro, although in this case the ethnological interests involved were apt to lead an artist to cling to the model more than at other times. This bronze statue, about eight feet high, was bespoken by the great Hamburg shipping firm of Woermann, who have extensive factories, etc., in our African colonies, and who set it up at the entrance of their new Hamburg offices.

Mr. Sintenis' faculty of seeing the forms of nature in a large way, of simplifying them and imbuing them with grandeur, is strongly in evidence both as to the admirable *Beauty*, the *Conqueror*, and the *Emilia*. A black-and-white reproduction of the

Beauty makes the impression of its being a large statue, whereas the capital little bronze is only about twelve inches' high. The pose, indicative of a sort of merciless, haughty pride in one's bodily perfection is excellently in keeping with the expression and type of the face: a Juno rather than a Venus. That a certain rigidity and grandeur of style is not at all incompatible with charm and grace is amply proven by the *Emilia* to the very tyro. The treatment of the hair is based upon far-reaching simplification, which puts as wide a gap between nature and the work of art as our imagination can be made to bridge over. But the simplification of treatment, as regards the face, though not as plainly recognisable, is almost as great. Here too all accidentals, all that is ephemeral in nature, is eliminated after the same fashion.



STATUE IN WOERMANN'S COLONIAL OFFICES.
HAMBURG BY W. SINTENIS

Studio-Talk



"EMILIA"

BY W. SINTENIS

At present the artist is at work modelling a life-size figure destined to be executed in marble, of a girl, sponging herself, which promises fair to excel all that he has done before. The position resembles in some degree, the antique *Venus accroupie*. His first solution of the problem was made in Brussels, but it did not quite satisfy him. Now he attacks it a second time, and is attaining to a greater harmony of movement and to a more lucid simplification of forms than ever before.

H. W. S.

PARIS.—Following the precedent of last year, the Société Nationale des Beaux-Arts has organised a retrospective exhibition at the Pavillon de Bagatelle, comprising this time a collection of feminine portraits by past and present members of the Society. Containing, as it does, many fine things, the exhibition is certainly a pleasing one, but the majority of the pictures shown are still fresh in everyone's memory, having figured at comparatively recent Salons; not a few of them, moreover, are quite *demodé*, and to appreciate them one must hark back some twenty or thirty years.

Having made these reservations, let us pause awhile before some very fine canvases of Gustave Ricard—not, however, without expressing some surprise at finding him here at all, seeing that

he died long before the Nationale was founded. This worthy descendant of the great Venetians is well represented by his famous portrait of Mme. Charles Roux, and, amongst other *morceaux*, an altogether remarkable study. Neither did Winterhalter belong to the Nationale, but we are none the less pleased to see his portraits of the Empress Eugénie and the Duchesse de Morny. The three generations of the Dubufes are represented by works which have a great interest for us; then there is Cabanel, mediocre and out of date; Chassériau,



BUST IN TINTED WAX

BY W. SINTENIS

refined and poetic; Chaplin, somewhat *doucereux* at times, but possessing certain qualities of softness and charm; Courbet, whose great power of expression is seen in his portrait of Marie Crocq; and finally Bastien-Lepage, who is represented by a portrait worthy of the greatest. Of Manet and Berthe Morisot I find no item that reveals anything of significance; and as to works by living artists, most of them have, as already stated, figured in recent Salons, and do not call for further comment here.

It was a happy idea of M. Loys Delteil, the well-known engraver and biographer of Daumier, to organise an exhibition of the great caricaturist's works at the Rosenberg galleries. Last year M. Delteil took a leading part in arranging the Zorn

exhibition, and in this new experiment he acquitted himself admirably. It would hardly be possible to pay too much honour to the memory of Daumier, and it was therefore with the keenest interest that we viewed this collection of his drawings, water-colours, and lithographs, many of which were reproduced in the Special Number which THE STUDIO devoted to him in common with Gavarni two or three years ago.

The exhibition of portraits which the Hungarian painter Rudolph Berény has been holding at the rooms of the "Femina" in the Champs Elysées met with a most cordial reception from the Parisian public. Berény possesses all the qualities which go to make a perfect portraitist—great fidelity to nature and a very extensive knowledge of human physiognomy. Everyone in Paris has been to see his interesting presentments of celebrated or notable contemporaries, among which we observed those of the Prince de Radolin; Hans Thoma, the great painter; M. le Préfet Lépine; the academician, Jules Lemaître; M. Houssaye, the *conférencier*; M. Joseph Ménard, advocate; further, the Duc de Trévise and Count Moltke. Some charming portraits of ladies (Charlotte Wiehe, Louise Bignon)

and a series of studies completed an excellent *ensemble*.

This year, for the first time, the great name of Eugène Carrière was missing from the catalogue of the Nationale's Salon. His admirers have at least had the consolation of finding at the École des Beaux-Arts a collective exhibition of the works of this great painter and great thinker. To analyse and study them many pages



MAIN ENTRANCE TO HEAD POST OFFICE, STOCKHOLM
F. BOBERG, ARCHITECT

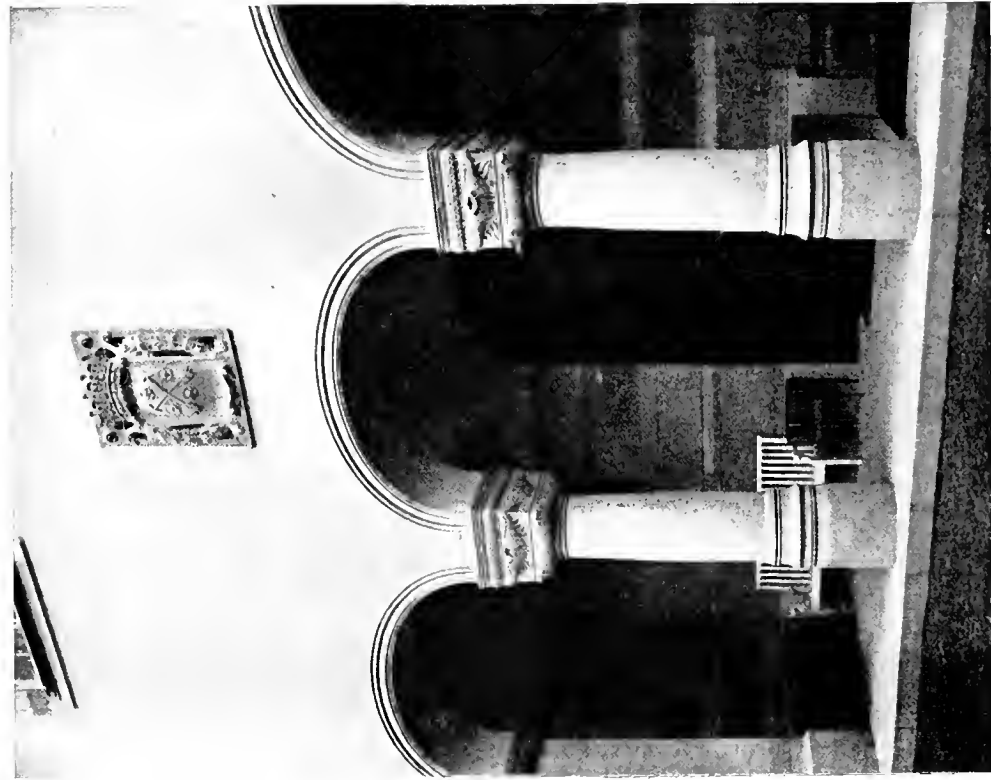
would be required, and we must therefore content ourselves with merely naming this rare artistic treat, while referring our readers to what has already been said about the painter from time to time in THE STUDIO.

H. F.

STOCKHOLM.—No Swedish architect has of later years attracted more attention than M. Ferdinand Boberg, to whose talent and energy witness is borne by many a lasting monument in the Stockholm of to-day. To enlarge upon M. Boberg's work generally is entirely outside the scope of this short notice, which must confine itself to one of the characteristic features of his style—for he has in reality created a distinct style of his own (*viz.*, the attention given to the entrance) the doorway. Bold and original in his contours, Boberg is fond of fairly simple and

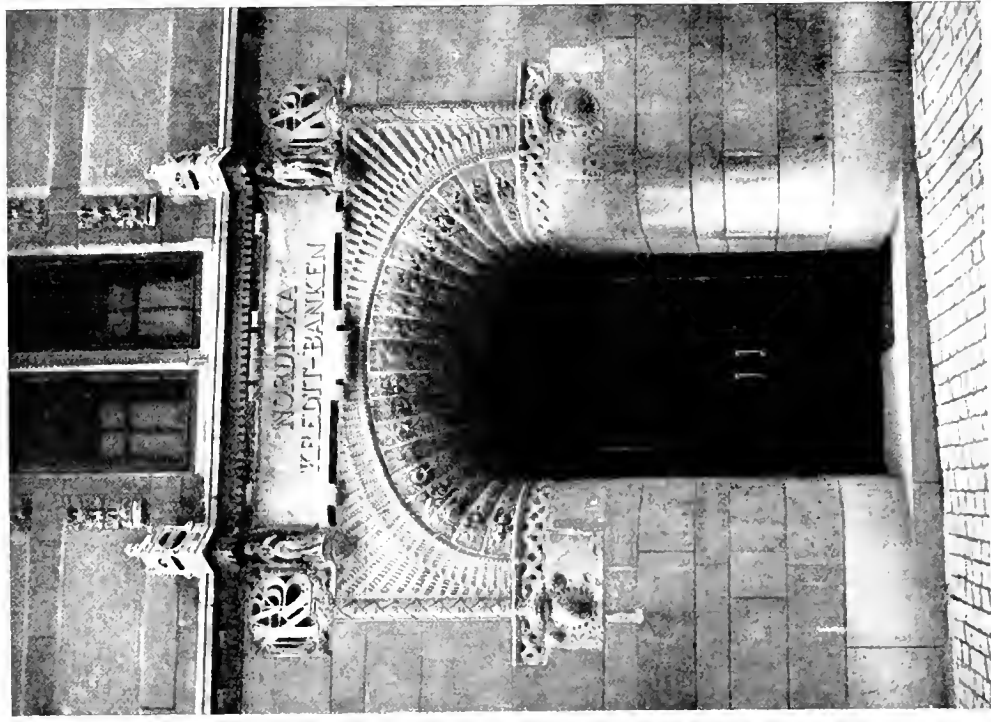


"BEAUTY THE CONQUEROR" (BRONZE)
BY W. SINTENIS
(See Dresden Studio-Talk)



OUTER HALL OF PRINCE EUGEN'S HOUSE

F. BOBERG, ARCHITECT



ENTRANCE TO A BANK

F. BOBERG, ARCHITECT

unbroken surfaces, which lend additional decorative effect to the entrance, upon which he is wont to bestow special care. He has a peculiar gift of blending power and grace so as to produce exceptional results, and there is often about his ornamentation, which is generally ingenious and happy in *motif*, a certain clinging grace altogether his own. I remember some time ago seeing a strong archway, over and across which a beautiful, ivy-like ampelopsis—not the ordinary Virginia creeper—had flung its graceful garlands. Boberg! I thought. His ornamentation in a somewhat similar way seems to develop out of and become part and parcel of what it is destined to embellish, instead of, as is too often the case, looking as if it were patched or stuck on. The three illustrations given here are from the General Post Office, Stockholm—a good type of Boberg's strong work—from a Stockholm bank and from Prince Eugen's delightful and commodious villa at Valdemarsudde, just outside Stockholm, in every respect an ideal home, both for a Prince and an artist. G. B.

FLORENCE.—It seems at first sight strange that Ravenna should have taken no active part in the artistic movement of the Renaissance. Proud of her Oriental art, and of the position which by it she had held in earlier days, second only to Rome—this most Byzantine of Italian cities seemed to take but little interest in the wonderful awakening which was

taking place in other parts of the country. Here, as elsewhere, there was a period of warfare and strife; but the quarrels of the small city were quickly engulfed in the more violent dissensions between Rome and Venice, and it was to Venice, with whom she was connected by sea, that Ravenna turned. Close and continuous relations became established between the two cities; inter-marriages were so frequent that among the families of Ravenna you will with difficulty find one that has not Venetian blood in its veins. Thus it happens that the artist of whom we are about to speak can boast of ancestors from both places—his grandmother was a Tiepolo—and his father's family, of Lombard origin, lived for many generations in the city by the sea.

Vittorio Guaccimanni was born at Ravenna in 1859. After studying painting under Arturo Moradei, a Florentine, he spent four years at Rome, but the fascination of his native city and the immense plains amid which it is situated forced him to return, and he once more worked under Moradei, who was then teaching in the local academy. Soon one of his pictures was bought by the Ministry of Public Instruction for the Art Gallery of Turin; but in spite of such encouragement financial difficulties forced him to abandon oils for a time and work exclusively in water-colours for a firm of Californian art dealers. He felt, however, that work of this kind was all lost



"PIGNAROLI, OR WILD PONIES OF THE PINETA"

BY VITTORIO GUACCIMANNI

Studio-Talk

time, and resolved to cut all connections of a purely commercial character and devoted himself freely to real work which, though much less remunerative, was more serious and more really profitable. He began now to direct his efforts to the study of horses and found models of great interest, if not of great beauty, among the trooper horses requisitioned by the Government or among the "pignaroli," the little wild ponies of the neighbouring pine forests.

In 1900 Guaccimanni painted his first large picture—a charge of the Monferrato Lancers at the Battle of San Martino—and this important work was exhibited in Paris and was awarded a medal. After this he returned to small military sketches, working especially in black and white. Some of these, exhibited in Venice in 1905, were bought for the art gallery of that city, which also purchased a larger sketch in oils, of some cavalry soldiers putting their horses to a jump. He has also exhibited at various times at Munich, at Vienna in 1901, at Düsseldorf in 1904, and at Trieste.

Hitherto Guaccimanni had neglected that inestimable source of inspiration which Nature has put at the very gates of his native city, the Pineta—that sacred forest of stately pines which suggested such divine fantasies to Dante and to Byron. He recognised and appreciated the grave beauty

of these woods, the decorativeness of the straight-limbed pines, the varying colour of the tides in the canals, and of the stagnant waters of the pools, the free untrammelled existence of beasts and men, the wealth of stately lines and chromatic harmonies, and has known how to render it all.

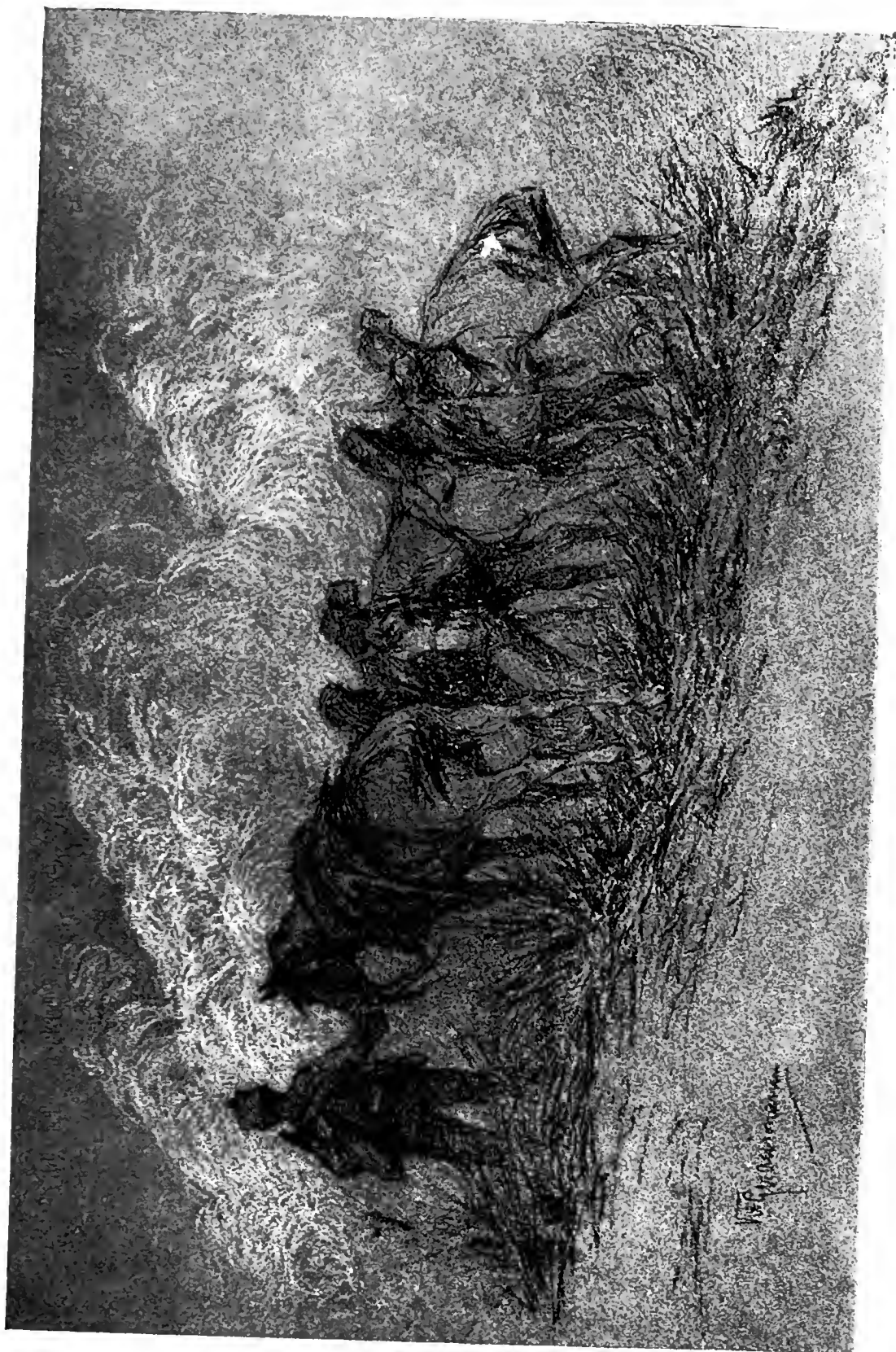
Half Romagnole, half Venetian, most of his life has been spent in this remote corner of Italy, and his painting exactly expresses the character of his birthplace. It is above all sincere, for there is never one touch put in for mere effect; to him beauty in Nature is a sacred thing, and his aim is ever to depict faithfully that aspect of Nature which he most feels and loves. If his colouring is subdued, it is at the same time warm and rich in passages. His values are finely balanced and his chiaroscuro is powerful and well managed—especially in his chalk sketches.

Of the three works here reproduced the one given as a supplement is a sketch in two chalks on grey paper. The other two illustrations are from oil paintings. The originals of both are striking for their sobriety of colours, being painted almost in chiaroscuro, the figures silhouetted against the grey of the background. In the *Donne del Pineto*, the women of the Pine Forest are seen returning from their work bending under the heavy loads of hewn branches, and the sacks full of pine cones. It is a winter day—sad, windy and wet.



"WOMEN OF THE PINETA"

BY VITTORIO GUACCIMANNI



Reviews and Notices

Guaccimanni has most admirably rendered the grey desolation of this land in the cold season. In the other picture the little *pignaroli* horses, which he loves to paint, are wearily wending their way homewards. Guaccimanni's horses surprise us by their realism. They are strange little beasts—shaggy, sad and wild, like the tall old pines under which they roam.

Guaccimanni's studio is in Ravenna, and his pictures have not yet been seen in London, but the really good work he does deserves to be known in England. It may be mentioned that his brother, Count Alessandro Guaccimanni, a miniature painter of no small merit, has for some months worked in a studio of his own in London. A. R.

REVIEWS AND NOTICES

Venice. By BERYL DE SELINCOURT and MAY STURGE HENDERSON. Illustrated by REGINALD BARRATT, A.R.W.S. (London: Chatto & Windus.) 10s. 6d. and 21s. net.—To produce yet another volume on a theme so hackneyed as Venice argues, indeed, no little courage on the part of the collaborators responsible for it, yet it cannot be denied that they have made good their claim that the subject is practically inexhaustible, for they have treated it both from the art and literary point of view with a certain amount of freshness. The illustrations after the water-colours of Mr. Barratt, who has lived for many years in the City of the Lagoons and is familiar with her in all her moods, are real triumphs of reproduction, interpreting with rare fidelity the delicate atmospheric effects that are the chief charm of the originals. Rarely, indeed, has full sunlight been better rendered than in the *Gondolier's Shrine*, the *Palazzo Rezzonico*, the *Santa Maria Salute*, and the *View in the Grand Canal from St. Angelo*, which have caught the very spirit of those familiar scenes. Strange to say, however, the artist has not given the same attention to composition as he has to colour, for some of his drawings, notably the *Shadow of the Campanile*, the *Dogana* and the *Library Piazzetta* suffer greatly from the abrupt cutting off of the tops of columns and buildings. Neither—and this is even more remarkable in view of its unique and varied character—has Mr. Barratt made any attempt to render the daily life of the people of Venice, which, for any hint from him to the contrary, might be a deserted city. Fortunately this inadequacy is in a great measure made up for by the redundancy of the descriptions in the text, which call up picture after picture of the

fair Bride of the Adriatic as she was and as she is, realising vividly the romance with which she has been from first to last associated.

The History of Modern Painting. By Professor RICHARD MÜTHER. Revised. 4 vols. (London: Dent.) £3 3s.—These volumes are, in the main, a republication of the first German edition of this work which appeared in 1894. There has, we gather, been a thorough revision of the original text, and the subject is continued up to the end of the nineteenth century. It has been more especially the accomplishment of this latter task which has called for re-publication of the work. A feature of the new edition is the addition of coloured plates; but these are not uniformly successful as reproductions, and as, moreover, the choice of the pictures reproduced by the three- or four-colour process has not been an altogether happy one, we cannot help thinking that the work would have been better without them. To give the individual artist his proper place, and to analyse his art, which is often the inevitable voice of the moment, in the case of 1,500 artists of many countries, is a remarkable achievement in itself, calling for a wider and a far more scientific interest in the development and the current of art thought than the art historian is ordinarily prepared, or, indeed, qualified, to give. Just this wide interest has, however, carried Professor Muther's picturesque pen into many side issues, his treatment of which changes his chronicle at times into a work of great critical acumen. Reviewing the various influences which have shaped the history of modern art, the author has given us a quantity of highly suggestive writing. At the end of the English survey only does he fail us. The decorative movement in painting has evidently greatly interested him, so that he follows its development as far as possible, and we find an artist appearing so late in the nineteenth century as Cayley Robinson, represented. But of other late century tendencies in England there is little mention, and the history of its last twenty years is strangely incomplete.

Wild Flowers of the British Isles. Illustrated and written by H. ISABEL ADAMS, F.L.S. Revised by JAMES E. BAGNALL, A.L.S. (London: W. Heinemann.) 30s. net.—No explanation is vouchsafed why out of the eighty or more orders of flowering plants indigenous to Britain, only twenty-nine have been selected for illustration in this volume, intended primarily, as it appears to be, for the student of botany. As far as it goes, however, the book is a highly meritorious achievement. The seventy-five coloured plates which are the principal feature of

Reviews and Notices

the volume, comprise in all, three or four hundred of the more or less familiar flowering herbaceous plants of Britain, presented with an unusual degree of accuracy, both as regards form and colour; and in addition to the entire plant, the details of the floral structure are given in many cases, and with sufficient precision to enable the student to study them when actual specimens are inaccessible. Miss Adams's drawings have been admirably reproduced by the three-colour chromotype process, and besides being of service to the botanist, they should also prove a valuable and reliable source of suggestion for the decorative artist. The letterpress, on which great care seems to have been bestowed, consists of technical descriptions of the principal species arranged according to families, a glossary of terms, and a good index. It may be hoped that Miss Adams, who has, by the drawings now published, given convincing proof of her ability as a delineator of plant forms, will proceed with the orders not represented in the present volume.

The Brasses of England. By HERBERT W. MACKLIN, M.A. (London: Methuen.) 7s. 6d. net.—Though it contains little that is new, and some of the illustrations have been copied or reduced from those in other books, the author has managed to give a certain freshness to a somewhat hackneyed theme by connecting it more closely than has hitherto been done with the history of the country in which the quaint memorials of the dead he so eloquently describes were produced. Thus he deals with Edwardian, Plantagenet, Lancastrian, Yorkist, Tudor, and Elizabethan brasses, and treats those known as Palimpsest under the attractive headings of the "Spoliation of the Monasteries," the "Suppression of Chantries," etc., thus enabling the reader to study with ease the characteristics of each period, and bringing into vivid relief the priceless value of the surviving relics of a noble art as historic documents written in all but imperishable material, as well as examples of the work of the master craftsmen who designed and executed them. His interesting account of the brasses of mediæval clergy is a complete essay on ecclesiastical vestments; whilst the various appendices dealing with minor groups of brasses, which might perhaps have been with advantage incorporated in the text, display a really remarkable grasp of a subject that would appear to be practically inexhaustible.

The Art and Craft of Garden Making. By THOMAS H. MAWSON, Hon. A.R.I.B.A. Third Edition. Revised and enlarged. (London: B. T. Batsford.) 35s. net. *Landhaus und Garten.* Examples of Modern Country Houses, with Plans,

Interiors, and Gardens. Edited, with Introduction, by HERMANN MUTHESIUS. (Munich: F. Bruckmann and Co.). In cloth binding, 12 mks. net.—We are glad to see this new issue of Mr. Mawson's well-known work, which has been out of print for some time. The outcome of an unusually wide experience in the laying out of gardens under all sorts of conditions, the work well deserves the high esteem in which it has been held since its first appearance some seven years ago. In now revising and enlarging the work, the author has made a more thorough and incisive inquiry into the principles upon which successful gardens are founded, and their various ideals, at the same time scrutinising certain examples left by able designers, and examining the problems presented by characteristic sites in typical districts in Britain. In the present edition much larger use is made of photographs for purposes of illustration than in the two preceding editions, there being more than a hundred views in which the author's matured work is thus exhibited. These photographic views are conveniently grouped with the plans relating to them. The volume is handsomely got up, and replete as it is with information and suggestions for the practitioner, the work is certain to maintain its position as a leading one on the subject. We have bracketed with it the volume by Prof. Muthesius, because to a certain extent it covers the same field, though the bulk of it concerns rural domestic architecture, of which a great variety of examples are illustrated from the designs of architects of different nationalities. Both authors have something to say about the relations of garden design to architecture. Mr. Mawson's view is briefly put when he says that in the course of his extensive practice he has realized the fact that house and garden must be complementary parts of a whole, and that while sympathising with those architects who claim the right to design the setting to their houses, he also sympathises with those landscape gardeners who have felt that to ensure a successful garden, it is necessary to have some say in the arrangement and disposal of the house on the site and in the selection of the site itself. Prof. Muthesius takes much the same view on the main question, but his sympathies are apparently more on the side of the architect: if the house is architecture so must the garden also be architecture, he says; meaning, of course, that the order and rhythm which characterise the one should also enter into the other. The view he champions is one which of late years has gained many adherents among architects in Europe and America, many of whom

Reviews and Notices

especially in Germany, at the present time, devote a great amount of attention to the planning of gardens; though not, it seems, without vigorous opposition on the part of landscape gardeners, who, as Prof. Muthesius tells us, have at their gatherings throughout Germany, uttered protest after protest against the new movement. The gardens illustrated at the end of his volume, are all of the regular, "architectonic" class, though not all of them exhibit the same degree of formality. As regards the country houses with which his volume mainly deals, the diversity of design is too great to admit of any general characterisation; they are representative, however, of the best tendencies in modern domestic architecture and interior decoration. Here, as in the case of Mr. Mawson's book, we have a volume which should be in the hands of every one who is interested in domestic architecture and gardening, whether as architect, designer, or client.

Dante and his Italy. By LONSDALE RAGG, B.D. (London: Methuen.) 12s. 6d. net.—To look at Italy through the eyes of Dante himself, and having looked to realise her for others, as she appeared to the poet during his sojourn upon earth, has been the chief aim of the author of this new study. Canon Ragg is steeped to the finger tips in Dantesque lore, is thoroughly familiar with everything written by the man to whom his book is one long tribute of homage, and is gifted with an imagination so vivid that he has been able to piece together a very realistic picture of the period at which his hero lived. He begins with a rapid sketch of the state of Europe as a whole at what he calls the "critical moment of Dante's life, the ideal state of his vision," passing on to concentrate his attention first on Italy, then on Florence, and finally on Dante himself, tracing his literary antecedents, calling up one after another the possibilities of his contemporary authors and of his hosts during the weary wanderings of his exile, the narrative terminating with an eloquent account of the last days at Ravenna, and of the impression caused by the news that the great genius had passed away.

Eighteenth-Century Prints. By JULIA FRANKAU. (London and New York: Macmillan.) 7s. 6d. net.—This new edition of a publication that was the outcome of ten years of close study and has taken the position of an authority on the subject of eighteenth-century stipple engravers and their work in colour, appears very opportunely, when many experts are struggling to conquer the difficulties that still beset the adequate interpretation of the masterpieces of the past by means of the

colour process. "She has," to use her own words, "endeavoured to tell the history of the courtship and marriage of stipple engraving with colour-printing, and to recognise and identify their legitimate offspring." Moreover—and this is the secret of the charm of her narrative—she has managed to realise in a really remarkable way the personalities of those who aided in bringing about that union.

Attraverso gli Albi e le Cartelle. By VITTORIO PICA. (Bergamo: Istituto Italiano d'Arti Grafiche.) Parts IV., V., and VI.—The three new numbers of this useful publication contain a very representative series of reproductions of Dutch, Belgian, French, Italian, and English black-and-white work, prominence having been given to that of Aubrey Beardsley which seems to appeal with peculiar force to the Italian imagination. As a rule the selections are made with discriminating care, but it would have been well if some of the drawings in Part IV. had been omitted.

Messrs. Dent & Co. have added to their series of "The Art Collections of Europe" *A Guide to the Paintings in the Florentine Galleries* (3s. 6d. net) by MAUD CRUTTWELL. The words on the title-page, "A critical catalogue with quotations from Vasari," explain the scope of the book; and numerous miniature illustrations are given of important pictures described. On somewhat similar lines, except as regards the quotations, is EDITH HARWOOD'S *Notable Pictures in Rome*, also published by Messrs. Dent (4s. 6d. net).

A print which will prove of great interest to Oxonians is that which Messrs. Ryman & Co., of Oxford, are issuing of *The College of St. Mary de Winton, or New College*, from a pen drawing by Mr. Edmund Hort New. Mr. New's aim has been to give a comprehensive view of the College buildings, and to achieve this purpose he has followed the method adopted by Loggan in his *Oxonia Illustrata*, by taking the buildings from an imaginary elevated standpoint. The print is a photogravure, and is issued at £1 1s.

The Report of the Principal of the London County Council School of Photo-Engraving and Lithography (published at the School in Bolt Court, Fleet Street) shows that substantial progress was made during the eleventh session, with which the report deals, in the various departments of the institution. Accompanying the report are some excellent examples of reproductions executed and printed by the students, the high standard of the work reflecting great credit on the Principal and his staff, under whose supervision they were done.

The Lay Figure

THE LAY FIGURE: ON RECEIVING IMPRESSIONS.

"WOULD you mind giving me an explanation of impressionism?" said the Plain Man. "I met an artist the other day who said he was an impressionist; he showed me some of his pictures, and they seemed to be nothing but blots and smudges. I could not understand them in the least, and I am afraid I thought they were rather ridiculous. I want to know whether that was his fault or my misfortune."

"I commend you for your humility," laughed the Man with the Red Tie; "most people would not have admitted that such an alternative was possible. The average person who cannot understand a work of art blames, as a matter of course, the artist who produced it and accuses him of not knowing his business."

"That is foolish," replied the Plain Man, "for an artist may fairly be presumed to have some definite intention in everything he does. I am quite prepared to believe that the impressionist's intention is definite enough, but unfortunately I cannot see what it is. That is why I am asking you to help me."

"Well, I should say that impressionism was the faithful and exact representation of certain aspects of nature," said the Man with the Red Tie. "It is, as its name implies, the realisation of the effect produced upon the artist by what he has seen, the representation in a pictorial form of the impression he has received."

"But does he really see nature like that?" asked the Plain Man. "Does a landscape, for instance, seem to him to be merely a lot of spots and streaks of colour? I never came across anything in nature like that."

"You forget you have not the trained eye of the artist," returned the Man with the Red Tie. "He can see much more than you can, and therefore his impressions, being the result of careful and searching insight, are much more vivid than yours."

"You are evading the real point," broke in the Art Critic. "The question is whether the artist sees anything in nature which will at all justify what he represents on his canvas. What is your answer to that?"

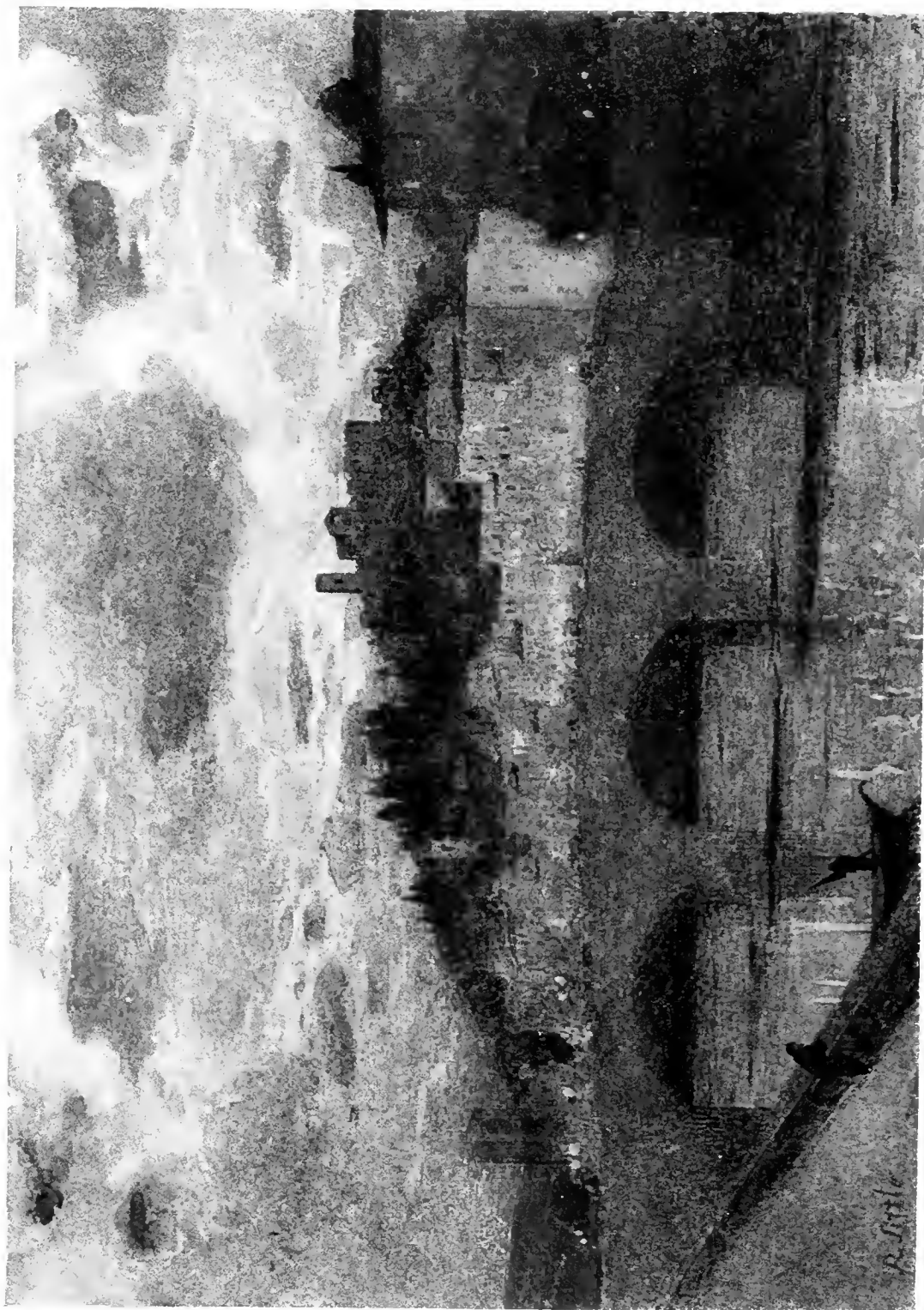
"I say that he does," cried the Man with the Red Tie; "because he has acquired the power of analysing nature. His acuteness of vision enables him to look more deeply into things than the merely superficial observer, and conse-

quently to give a view of his subjects that is often too subtle and scientific for the ordinary man to understand."

"That is one way of putting it, certainly," said the Critic; "and if all the so-called impressionists were as subtle and scientific as you say they are, I should be quite prepared to agree with you. But I find neither subtlety nor science in much that is put forward now-a-days as impressionism, and I must confess that our friend's complaint about blots and smudges seems to me to be justified. I deny that artists see nature like that, and I deny that the technical tricks they affect are evidences of their remarkable acuteness of vision or of their deep analysis of natural facts. Such vagaries of expression mean only too often that the man who uses them has merely adopted an eccentric and extravagant convention for the sake of attracting attention—that seems to be the true explanation of their so-called impressionism."

"Then the impressionist is simply a charlatan?" asked the Plain Man. "And his work is, you would imply, deliberately extravagant, and therefore not to be taken as honest art?"

"No, I do not go so far as that," replied the Critic. "In its beginning, what is popularly called impressionism represented the attempt made by certain able artists to dissect and analyse nature's colour and tone effects and to produce upon canvas a vivid suggestion of the vibration of light, and the attempt was a justifiable one enough. But most of the followers of these men have simply adopted a convention which is purely unmeaning and unscientific, and they paint in a perfunctory manner pictures which not only misrepresent nature, but are also absolutely inartistic. They disregard the real subtleties of atmosphere and the true gradations of tone; and they often go out of their way to distort facts into the most displeasing and irritating type of untruths. The serious impressionist is no charlatan, and his work is honest enough even when he makes the mistake of trying to deal with subjects which cannot be properly represented by means of his technical convention. The men I object to are the painters who pretend that their clumsy, uncouth and careless daubing, their presentation of gross and offensive ugliness, their meaningless blots and smudges, are sincere records of nature—real impressions. They are the hangers-on who bring discredit upon the art they follow, and upon the masters whose precepts they profess to respect. I wonder to which class your artist acquaintance belongs." THE LAY FIGURE.



"MOONLIGHT AT FLORENCE." FROM THE WATER-COLOUR DRAWING BY ROBERT W. LITTLE. R.W.S.

ROBERT W. LITTLE, R.W.S. A
REVIEW OF HIS WORK. BY
A. LYS BALDRY.

SOME interesting evidence of the way in which early associations help to determine the direction of an artist's effort in after life is to be obtained from the record of Mr. Robert Little's career. He takes rank among modern painters as a particularly sensitive exponent of the decorative side of nature and as a close student of the subtleties of pictorial design; and he has an exceptional power of seizing upon just those aspects of nature which lend themselves best to rhythmical arrangement and carefully balanced composition. He is, too, a colourist of much distinction, with a true appreciation of colour values and a love of sumptuous effects which is kept always within correct limits by an admirably cultivated taste. These qualities of his art are so definite and so characteristically displayed in everything he produces that clearly they come from a

very deep conviction and express an æsthetic belief which has determined the whole direction of his development.

It can safely be said that the foundations of this belief were laid during the first fifteen or sixteen years of his life, which were spent in surroundings well calculated to foster a permanent love of nature and an enduring preference for her stately graces rather than for her mere prettinesses. He was born at Greenock, on the Clyde, and the house in which his parents lived had a particularly pleasant situation outside the town and shut in by trees through which there was a charming vista of landscape leading away to the distant river and backed up by hills. In this house he remained until he reached the age of thirteen, and to this day he retains a vivid recollection of the impression made upon him by the beauty of the country round about his home. Even at this early age he found keen pleasure in simple contact with nature, in wandering through green fields and shaded woods, and in lying in the



"SHARDELOES"

(By permission of Miss McGhee)

BY ROBERT W. LITTLE

long grass where he would see nothing but the blue sky overhead.

Between thirteen and sixteen he added greatly to his store of impressions, for he passed most of his time during these three years on the Gareloch, among rugged and romantic scenery, which fascinated him by its grandeur. In this land of gorgeous sunsets and wonderful effects of atmosphere he found much to stimulate his imagination, much that helped to develop his sense of colour and his understanding of qualities of tone; but he found also a vast number of suggestions as to the way in which what may be called the design of landscape should be treated. He began to realise in this district, with its lofty hills and large expanses of distance, the necessity for right pictorial construction in the representation of nature's beauties; and he was shown by a wealth of significant examples how much the romantic sentiment of an impressive scene depends upon the right relation of the forms and masses by which the landscape is built up.

It was at this period, too, that he began to feel the desire for production, the wish not merely to observe but also to record the results of his observations. He had already, while at school at

Greenock, had some lessons in water-colour painting and by sketching out-of-doors he sought to put to a practical test what knowledge he had acquired of the mechanism of art. But, beyond these tentative essays, he did little in the way of regular study until, in his sixteenth year, he went to Edinburgh and in the intervals of his ordinary school work attended the evening classes at the school of art on the Mound. Then came an interval during which he had very limited opportunities of satisfying his artistic inclinations; after a winter at the Glasgow University he went into his father's office with the idea of following a business career—in a shipping concern which had been founded by his grandfather.

However, he quickly discovered that he had not the temperament needed for the business life, and that he was wasting his energies in a wholly uncongenial occupation. So, at the age of twenty-two he made up his mind to abandon the office—after much anxious consideration—and to take what chances the future might bring him in the artistic profession. The first necessary step was to go through that systematic training in technical practice which he had not been able to obtain in his



"MASSA-CARRARA: SUNSHINE IN WINTER"

BY ROBERT W. LITTLE



"ON THE BANKS OF THE TIBER." FROM THE WATER-COLOUR DRAWING BY ROBERT W. LITTLE, R.W.S.
(By permission of Lady Darling.)

boyhood ; he went accordingly to the school of art in Edinburgh in which he had worked for a brief period some seven years before, and in due course passed from there into the schools of the Royal Scottish Academy to study from the life. So rapid was his progress with proper teaching and the right kind of opportunities that in less than two years he began to show his pictures in the exhibitions of the Royal Scottish Academy and the Glasgow Institute : plain proof that he knew how to make the most of his chances of acquiring the needful command over executive details. No doubt he was helped by the more or less desultory work he had done when as a boy he struggled to solve nature's secrets ; his efforts then had, it can well be imagined, taught him what were the deficiencies in his knowledge which were most likely to hamper him in his attempts at pictorial expression ; but certainly he deserves credit for having in so short a time gained a place among men of recognised ability.

His first exhibited paintings were mostly studies of interiors and groups of flowers, but his choice of subjects of this type was not due to any diminution in his love of landscape. Indeed, even during his student days he gave much time to out-of-door work, and among other wanderings in search of

material that pleased him he went on a sketching tour to Venice and North Italy, from which he returned with a number of excellent drawings. In 1882 he spent a winter in Rome, where he painted several important water-colours, such as *The Janiculum Hill from Tasso's Garden* and *Rome from the Aventine*, which rank among the chief of his earlier successes. The next four years he passed chiefly in Edinburgh, working from the material he had collected abroad, but in 1886 he stayed for some while in Paris, and, with a quite commendable desire to obtain a more complete mastery over his craft, became a student again, under MM. Courtois and Dagnan-Bouveret. Then he came back to Scotland and for another four years devoted himself to landscape, choosing as his sketching-ground the counties of Fife and Kinross.

Into this period come not only many of his most successful water-colours but also several oil paintings like *Vespers*, *Natural Enemies*, and *The Old Clock*, the last of which, when it was exhibited at the Royal Scottish Academy in 1889, brought him many congratulations from the president, Sir Daniel Macnee, and from other men well qualified to express an opinion. As further proof of his growing reputation, it may also be noted that in



"THE CLYDE FROM GLENAN"

(By permission of W. E. Horne, Esq.)

BY ROBERT W. LITTLE

Robert W. Little, R.W.S.

1886 he was elected a member of the Royal Scottish Society of Painters in Water-Colours. Indeed, by 1890 he had established himself as one of the ablest of the younger Scottish artists, and had received a full measure of recognition as a painter with more than ordinary originality and sense of style.

In 1890 he took up his abode in London, and by his contributions to the Royal Academy and the Royal Institute, and especially by the work he showed in the exhibition of the Royal Scottish Society of Painters in Water-Colours, held at Messrs. Dowdeswell's Gallery in 1891, gained immediate attention. One of the paintings he had in this last show, a figure subject, *Firelight and Twilight*, he sent, with some landscapes as well, to support his candidature for the Associateship of the Royal Society of Painters in Water-Colours in 1892, and these proofs of his powers secured his immediate election. He was advanced to full membership, it may be noted here, in 1899.

For some six or seven years after his admission to the "Old Society," the majority of the works he exhibited were figure paintings, delicately studied and daintily executed, which never failed to gain the approval of lovers of exquisite achievement. But latterly he has occupied himself almost exclusively with landscape, and has shown more and more definitely, as time has gone on, how logically and sincerely he can present those aspects of nature which, from his youth upwards, have seemed to him to be fittest for study and worthiest of record. Among his later works which have appeared in the gallery of the "Old Society" are such distinguished productions as the romantic landscape, *A Jacobite Gathering* (1901), *From Criffel to Allonby* (1903), *Rising Storm on the Solway* and *The Clyde from Glenan* (both in 1904), *Watford from Hamper Mill* (1905), *Shardeloes* (1906), and *The Golden Gap* (1907); as well as his *Massa Carrara: Sunset in Winter* which, with a number of other admirable performances, was



"RISING STORM ON THE SOLWAY"

(By permission of C. Plumtre Johnson, Esq.)

BY ROBERT W. LITTLE



(By permission of W. J. McLean, Esq.)

"THE TUDOR WINDOW SEAT"
BY ROBERT W. LITTLE

Robert W. Little, R.W.S.

included in the excellent show of his work held in the earlier months of this year in the galleries of the Fine Art Society. Practically the only memorable figure subject he has shown since 1900 is the interior *The Tudor Window Seat*, which he sent to the "Old Society" in 1905.

In reverting to landscape he has, after all, only fulfilled his artistic destiny. Clever painter as he is of figure subjects, he does not find in them quite the same scope which is afforded him by open-air motives for the exercise of his remarkable individuality. But in landscape he takes a direction which leads him surely to results that are of the greatest possible interest as revelations of his manner of regarding nature, and as demonstrations of his preference for her most romantic aspects. One great merit of his work is that in following this direction he never allows himself to be led into any extravagance of expression. His romanticism is free from the taint of theatrical exaggeration, and the decorative qualities of his art are not spoiled by conventional limitations. The distinctive character of his performance is frankly a reflection of his personality, and comes from the habit of mind which

has guided the whole of his development and determined his choice of material throughout his life.

But this habit of mind is just what might have been looked for in a man brought up, as Mr. Little was, among impressive and romantic scenery. By the associations of his Scottish home, by the visits he paid to Italy during his boyhood and early manhood, he learned almost unconsciously to see nature largely and with a sense of her grandeur, to understand her vast simplicity, and not, by attending too closely to her infinite complexity of detail, to overlook the greater facts of her teaching. Upon these associations he has built up a system of practice which is more than commonly complete, and which serves him perfectly whatever may be the demands he makes upon it. It can be applied with equal appropriateness to such a piece of fantasy as *The Red Cross Knight*, and to such a frank and direct record of something seen as the quiet landscape *Shardeloes*; it is equally accountable for the decorative robustness of the *Rising Storm on the Solway*, for the repose and subtlety of *The Clyde from Glenan*, and for the studied elegance of the Italian scenes *On the Tiber* and *Massa Carrara*;



"FROM CRIFFEL TO ALLONBY"

(By permission of C. Plumtre Johnson, Esq.)

BY ROBERT W. LITTLE



"THE RED CROSS KNIGHT"

(By permission of Dr. W. J. Little)

BY ROBERT W. LITTLE

and it gives conviction and meaning to such definitely contrasted subjects as the *Moonlight at Florence*, and *From Criffel to Allonby*. It is, in fact, the only system by which an artist of Mr. Little's temperament could hope to do justice to himself, for it is a creation of his own, and has been added to and perfected by the promptings of his own intelligence.

In one sense it would be right to speak of him as a self-taught artist. He had his share of art-school drilling; he added to his experiences by study in French studios; but these educational opportunities came to him sufficiently late in life to leave his original convictions practically untouched. What he learned from his masters was not so much what he was to do, but how to carry out efficiently the artistic intentions which were already formed in his mind—how to overcome those mechanical deficiencies which confound the half-trained artist and condemn him to inexpressiveness. That he acquired all that he needed is evident enough in Mr. Little's work to-day; there is no hint of indecision in his art.

A. L. B.

THE RUMOURED DISBANDMENT OF THE ARTS & CRAFTS SOCIETY.

LETTER FROM MR. WALTER CRANE.

To the Editor of THE STUDIO.

SIR,—As president of the Arts and Crafts Exhibition Society, will you allow me to contradict in your influential paper an entirely erroneous and unfounded report, which I regret to find has obtained some currency, that our Society has been "disbanded."

So far is this from the truth that we are a stronger band than before, having elected many new members since our last Exhibition in 1906, and we are now, according to triennial custom, contemplating our next show, which we hope to open in the autumn of 1908.

As the false report I have mentioned is calculated to be injurious to our Society, I shall be much obliged if you can give space to this official contradiction.

I am, Sir,

Yours faithfully,

WALTER CRANE.

1 Hare Court,
Temple, E.C.

LEAVES FROM THE SKETCH-BOOK OF W. H. CHARLTON

GENUINE talent is displayed in the sketches by Mr. W. H. Charlton represented here. An artist with a remarkable gift for depicting his surroundings in a manner simple and unaffected, his work possesses a charm of quality and an air of distinction which please the eye and satisfy the artistic sense. In these chalk and pencil drawings he combines freedom of execution with a sensitiveness of line, showing complete mastery of his medium and due appreciation of its limits. And it is through a medium like that employed here that Mr. Charlton is best able to express himself, for the decision and vigour necessary to attain a successful result thereby form the most characteristic features of his art. His most notable drawings are those which have been executed rapidly, for his observation is true, and he is able to render his subjects

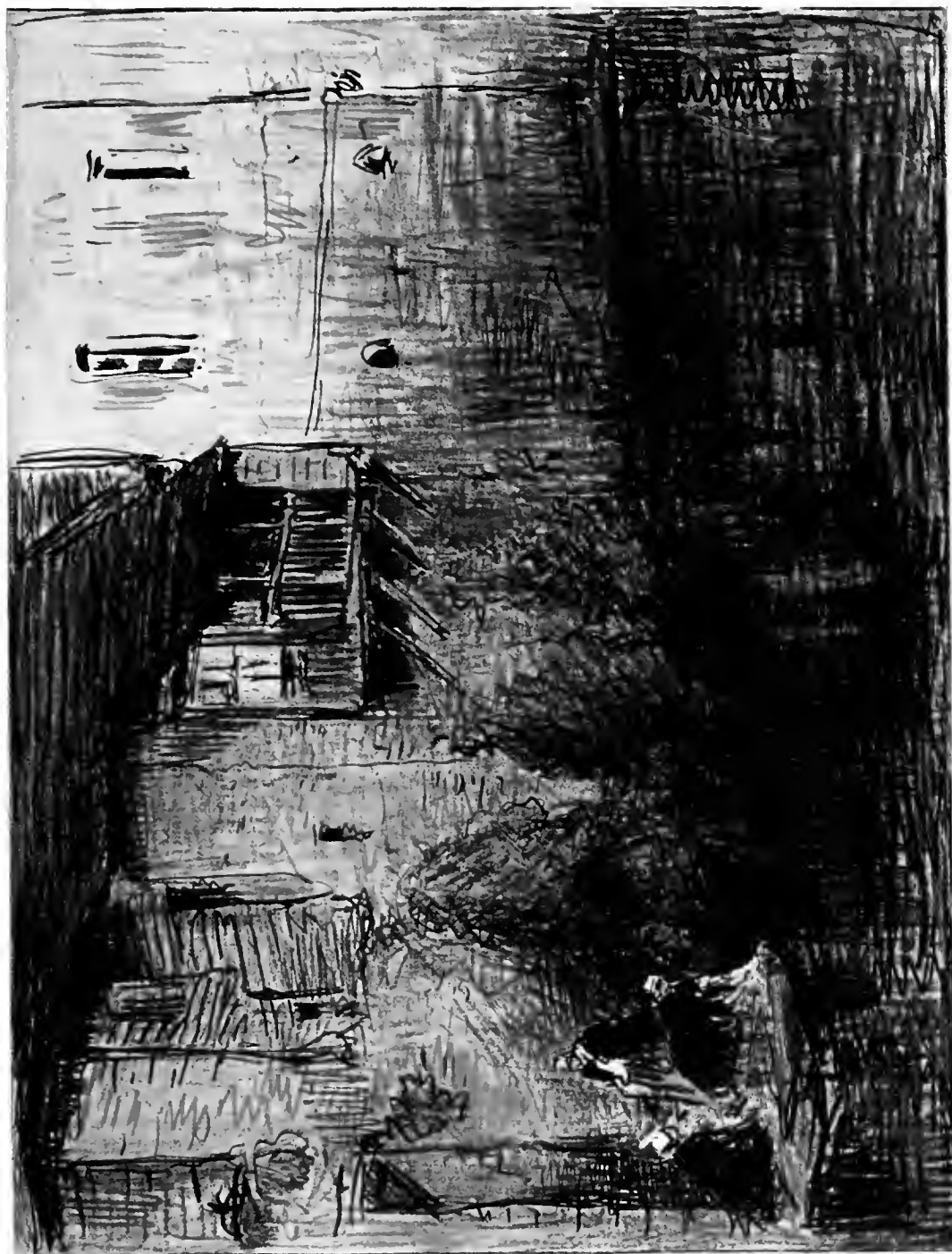
with unusual facility. He has, moreover, a keen and ready appreciation of the decorative arrangement of his compositions. In the coloured chalk drawing, of which a facsimile reproduction is given, the artist has again obtained his effect by simple and direct means. He has blended his colours with remarkable skill, producing an impression at once satisfying and agreeable.

It is interesting to note that Mr. Charlton became a student of art comparatively late in life. Receiving a limited amount of training in Paris, first in the atelier of M. Rollin and later under M. Chartran, he has relied to a great extent upon his own artistic instincts and a close and intelligent study of the drawings of the old masters, with the result that his individual talent has been allowed to develop free from those restraints which so often accompany the training of a younger artist.



"MONTREUIL-SUR-MER, FRANCE"

FROM AN INK DRAWING BY W. H. CHARLTON

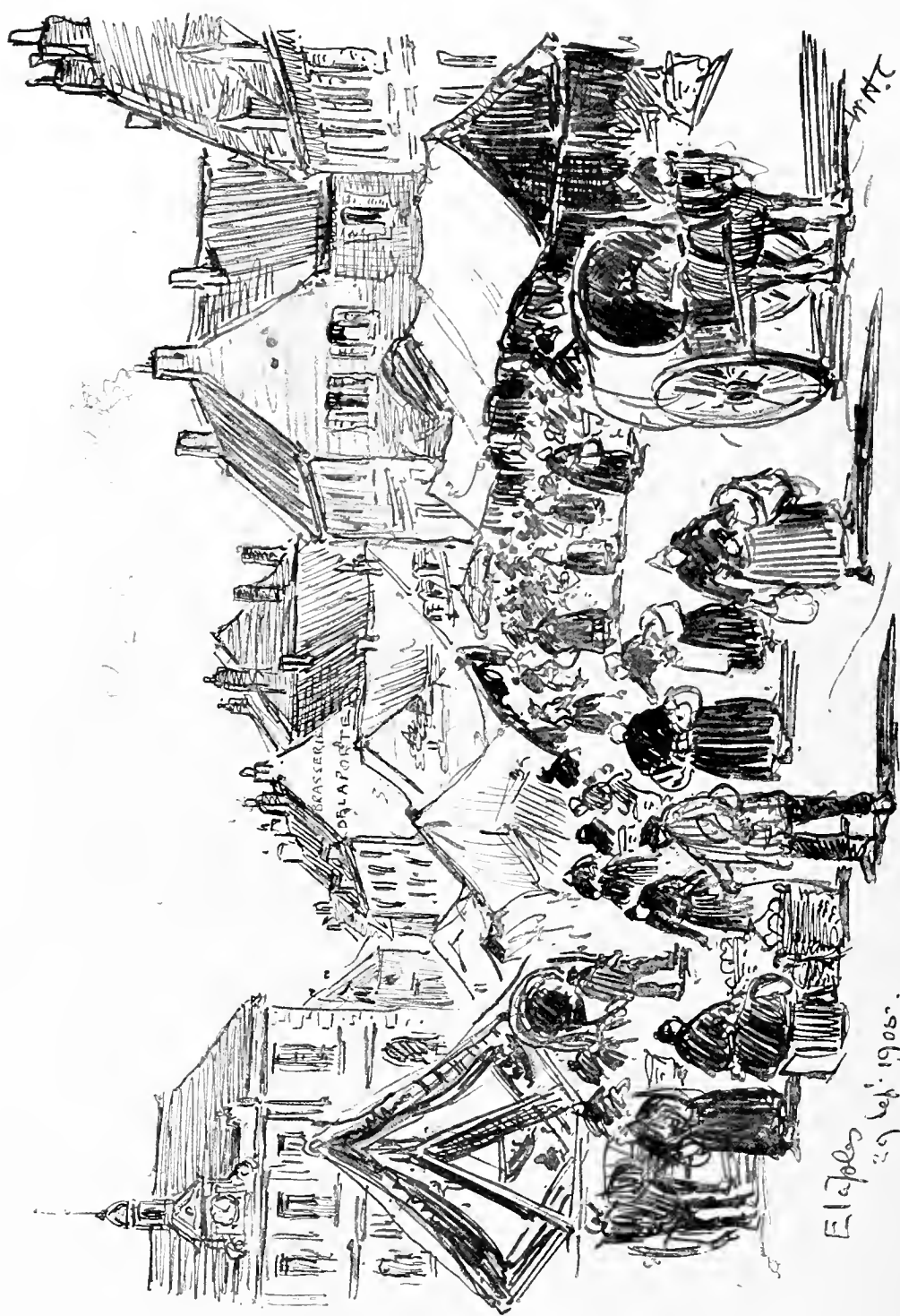


"CANAL SCENE, QUIMPERLÉ." FROM A CHALK DRAWING BY W. H. CHARLTON.



Tour d'Horloge
Dinan

"TOUR D'HORLOGE, DINAN." FROM A
PENCIL DRAWING BY W. H. CHARLTON

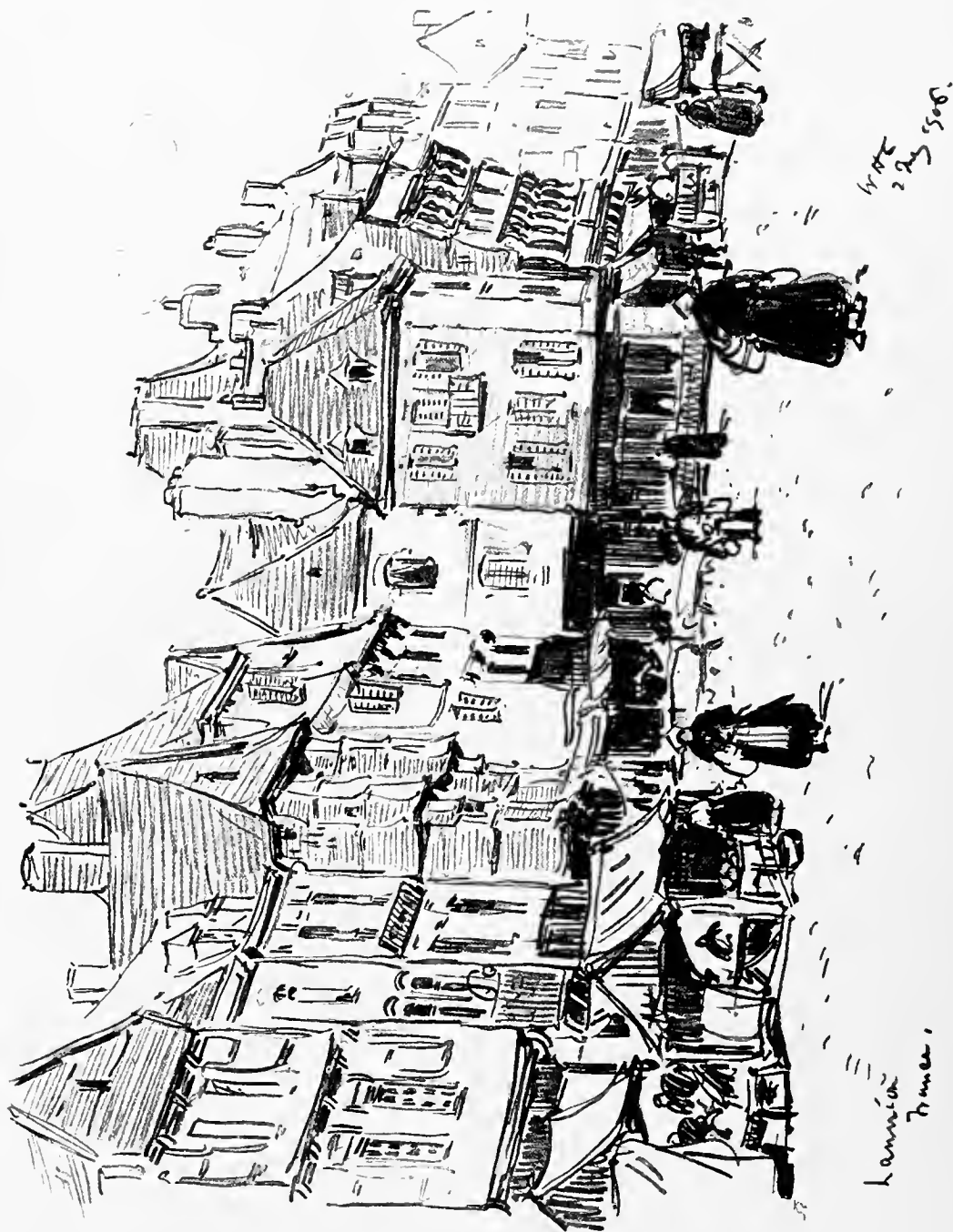


"ETAPLES," FROM A DRAWING IN
INK AND PENCIL BY W. H. CHARLTON



Concarneau
9 Aug 1906.

"CONCARNEAU," FROM A PENCIL
DRAWING BY W. H. CHARLTON



"LANNION." FROM A PENCIL
DRAWING BY W. H. CHARLTON

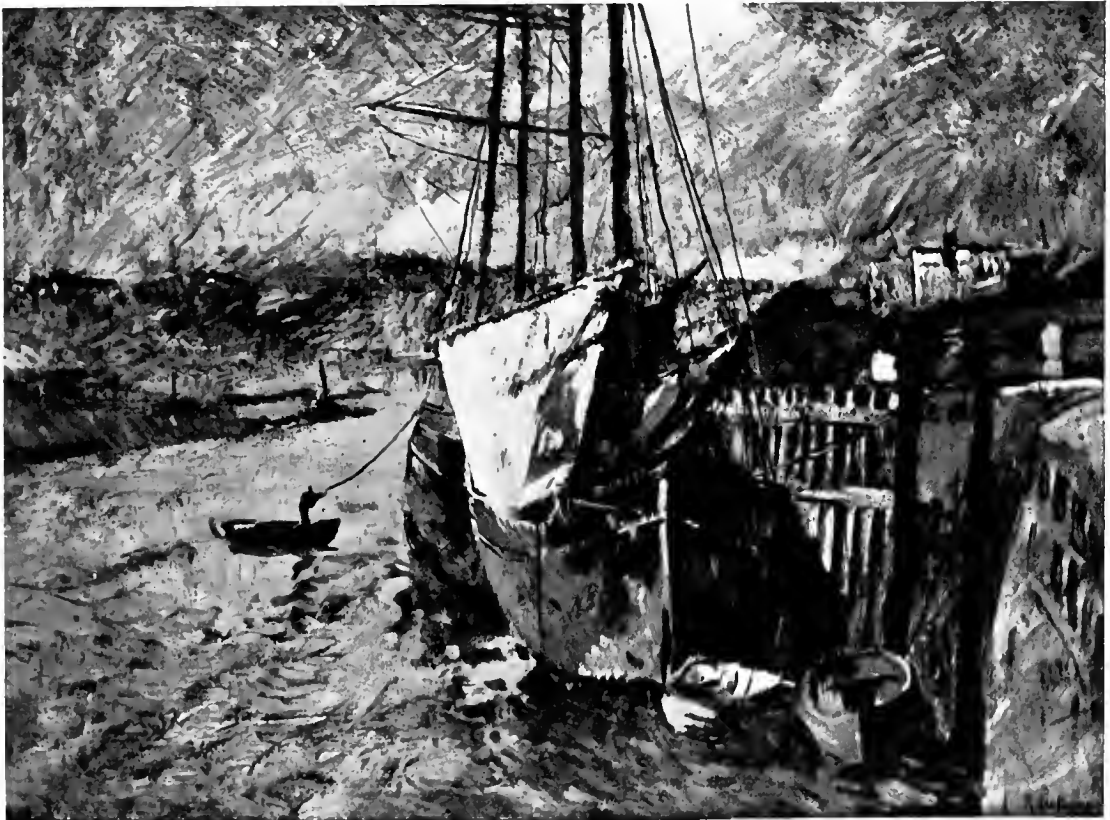
The Mannheim Tercentenary Exhibition

THE MANNHEIM TERCEN- TENARY EXHIBITION.

THIS exhibition is a combination of painting, sculpture, domestic architecture and æsthetic garden construction, admirably carried out by a committee working with a mutual aim, and who have also avoided the danger of being too extreme. A large portion of the buildings are to remain as permanent picture galleries, and this has warranted the use of costly materials in their construction.

The entrance hall, staircase and walls are of dark marble, the massive columns of a light striated variety, the doors, wickets and ornaments are of polished and beaten brass. The vestibule is a little dark, but rich in tone, and is relieved by spaces through which one gets glimpses of the large hall with its soft warm ivory colour shading into gold towards the ceiling nearly a hundred feet above. It is fitting that the largest canvases are placed here, the biggest among them being Melville's enormous sketch, *The Return from the Crucifixion*, faced by Egger-Lienz's *Peasant Pilgrims*.

It is becoming more and more a recognised fact that a picture in the process of creation is strongly influenced by its surroundings, and when finished depends for its effects fully as much on its environment as on its intrinsic beauty; it must be in unison and harmony with its *entourage*. In Mannheim, Professor Dill and his colleagues have succeeded in placing together those works which, quite irrespective of nationality, form a colour scheme in complete harmony with each other and the room in which they are hung. Moreover, the larger halls are divided into cabinets by projecting divisions, and these are seldom larger than an ordinary living room, but each compartment is separated from the influence of the next, and is complete in itself. At the same time the screens do not project so far, nor are they so high as to destroy the impression of the whole flower of which they are the petals. Nearly all the rooms are lit from the top, and the walls are hung with delicate silk, linen, coarse jute or other stuffs, the result producing variety of surface as well as of colour. To ensure the right *milieu* some rooms have been decorated by the artists themselves. One by Benno Becker is hung in black



"THE WHITE SAIL"

BY PROF. R. HELLWAG



"WORKMEN'S BOATS, HAMBURG HARBOUR"
BY PROFESSOR F. KALLMORGEN



"HESSIAN PEASANTS"

BY KARL BANTZER

figured brocade, the furniture, cabinets, etc., being ebony, while the broad decorated cornice and ceiling are gold. In contrast to this black groundwork the cabinet pictures gain a peculiar sparkling quality, the dark bronze of the busts (there is nothing white in the room) helping to accentuate the brilliant patches of colour. The room by Hierl-Deronco has a wall-covering of violet purple moiré silk, with a deeper shade on skirting board and floor, a rich gold ceiling, a Greek couch in burnished gold and violet. The result of this daring experiment is that the pictures, with only two exceptions, are rendered muddy. For purposes of splendour of colour the nude has always been the grand objective, so that the large nude Diana is fittingly hung in this pagan blaze of purple and gold.

Here I am prompted to ask why so many artists,

of what is known as the advanced school, are so infatuated by ugliness? This mental warp is on the increase, and has spread to all countries; if it were confined to the German race alone it could be better understood, for in the Teutonic character there is an odd love of the grotesquely ugly. Böcklin amused himself, after any great effort to work out a specially beautiful combination, by modelling the most hideous faces; reproductions of them are used as keystones over doors and windows, and their contortions interest the man in the street in every town in South Germany.

It is the photographic papers now which have got hold of the phrase "Art is Nature seen through a temperament," but very much work possesses no trace of temperament beyond the elemental and primitive. In any work of really high art, there ought to be a poetic aim, "the capacity to

The Mannheim Tercentenary Exhibition

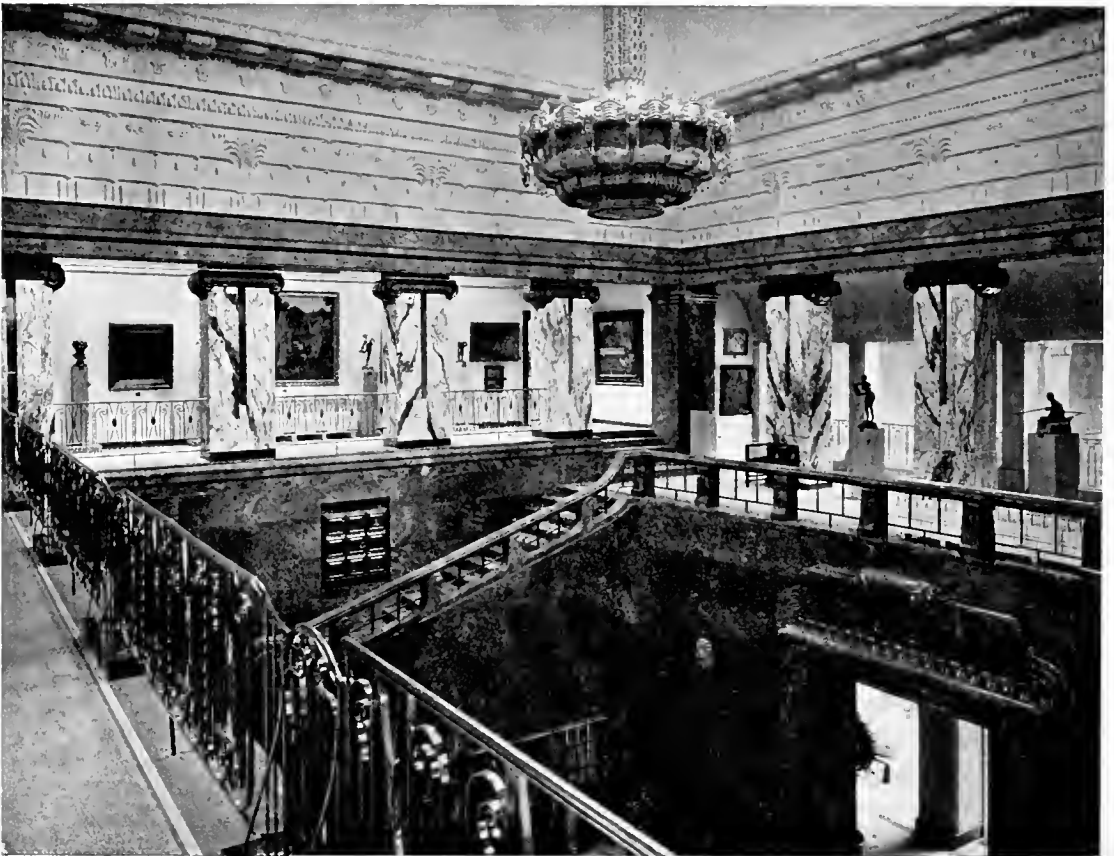
arouse noble emotion"; this entails sincerity of purpose. Neither technique alone, nor imitation alone, nor idealistic generalisation alone are sufficient for the achievement of a great work of art, and the supreme benediction of style may be given to a naturalistic painter as to an impressionist. All depends on their sincerity, their intensity of feeling and technical ability to express themselves with ease, subtlety and force. Just now these facts are being lost sight of, it is to be hoped not for long; we are indeed suffering from a plethora of men of genius and need badly a few men of talent.

Of course men of cultivated taste do not value a picture solely for its subject, but it requires something more than technical charm and beauty of craftsmanship to make us pardon the repulsive subject of an old man cutting up geese on a stall, much being made of a dirty basin of blood in the foreground. Nor is the elaborate and costly decoration in purple and gold of one of the rooms justified either by subject or by technical accomplishment in the small still-life which is the key note, and the *raison d'être* of the room decoration.

The subject is a coarsely and superficially painted pair of woman's corsets on a chair—nothing more, but enough perhaps!

Coming now to the rooms, the first to call for notice is Room 27 by Otto Rieth. This is arranged as a picture gallery in a private house, a modern room with *baroque* suggestions in the woodwork. The wood is maple, stained blue-grey, inlaid with rosewood and mother-of-pearl, the stained surface shimmering like silk. The wall covering, as well as the couches and chairs, are in deeper tones of blue-grey. A rich deep-toned landscape by De Bock and important canvases by Lavery, Brangwyn, Schönleber, Cairati, and others give an international stamp to the room.

There is an air of distinction about the room by Bermann, with its architectural diversity of projections, niches and alcoves; the room is full of sculpture so arranged as to take advantage of the source of light, a large side window; the pedestals are malachite, and the beauty of marble and bronze is enhanced by the walls which with their silvery patina form a softly shimmering background.



VESTIBULE, MANNHEIM EXHIBITION

DESIGNED BY PROF. H. BILLING

The Mannheim Tercentenary Exhibition



GARDEN WITH OPEN-AIR THEATRE, MANNHEIM EXHIBITION

DESIGNED BY PROF. PETER BEHRENS

The room by Josef Hofmann, of Vienna, strikes one at once by its originality. The floor is tiled with narrow strips of black and white, the walls being also black and white, with discreet use of gold to soften and unite. Professors Hofmann and Kolo Moser have endeavoured to bring together the products of the strongest individualities in Vienna. The result is deeply interesting, but one feels that too much is sacrificed for the sake of novelty.

Room 9 is devoted to Japanese art, and Prutscher has been entirely successful in designing a room in the restrained colour-schemes and wonderful harmonies of the Japanese.

Plastic art has here a numerical importance that is not usual in exhibitions, and whilst there is little of international interest, there is a high standard of merit, though perhaps too much of the pseudo-primitive; but such marvellously modelled works as the *Marble Head*, by Oppler, or the *Mother and Child*, in bronze, by Lagae, are inspired by that realistic idealism which we call classical.

To go back to the pictures, not only is the British Section very strongly represented, but they have found material appreciation, and much of the

work will remain in Mannheim. Cottet has a special room, and Khnopff is also honoured in the same way. His silver-grey drawings, with faint suggestions of colour, are very restful and aristocratic. Dill has six characteristic tempera pictures which do not sit quite happily against their restless background. Hellwag makes a happy departure in technique in his *White Sail*, though a little dry in quality. Frieseke, a young American, has a well modelled nude, and it is evident that he has learnt much from Whistler. Kallmorgen in his sound and vigorous work has shaken off the influence of a school for which he was temperamentally too robust; nevertheless, the experience may have benefited him. Schönleber's beautiful colour schemes and consummate brush-work make him *bien-venu* anywhere; he combines the extreme schools most felicitously.

There are three paintings by Victor Mueller, who died in 1871; his *Head of a Man* is a masterpiece of the first rank, and his *Schneewittchen* is almost as good. How is it possible for a painter of his quality to be so completely forgotten in so short a time? Bantzer's *Hessian Peasants* is a powerful character study; the surface textures

The Mannheim Tercentenary Exhibition

being realised in a very uncommon way, an important matter which too many of the younger men ignore. Cairati shows that the technique of a *virtuoso* alone can make a picture, though the subject be merely a few earthen vases. A wall is covered by Whistler's etchings, lent by the Victoria and Albert Museum, and with them hangs a superb *Portrait of a Girl* in white, painted in his most fluent manner.

The general idea for garden architecture is due to Professor Luger, who has also a special garden, with a long pavilion designed for a bath-house, and an open pool in front. Many of the gardens are designed by well-known architects and artists; some in a severe and formal style, others more freely decorated landscape gardening, depending for their effect more on colour and arrangement of flower-beds than on masonry.

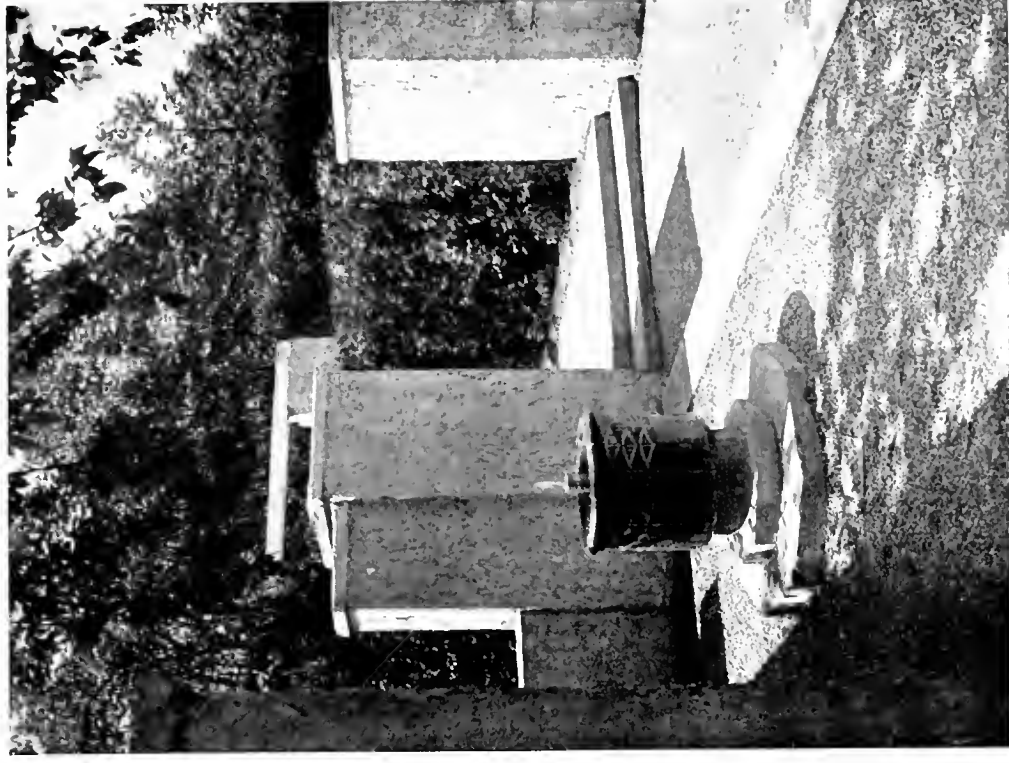
The old-fashioned formal garden is generally pleasing, not only from its old-world flavour, but from the fact that its cypress, yew or box hedges were cut and trimmed to give an architectural

character, acting as a transition between house and flower garden, which they connected and harmonised. They blended and united in full æsthetic continuity, for the garden walls were living things themselves. They also extended the geometrical plan of the house, and made the garden part of it, and not a separate entity. A house does directly affect the garden; its openings—especially of course its doors—directly come into connection with it, and this demands the garden being kept in the style of the dwelling; here, in Germany, it is the garden architect who is responsible for the result, the dethroned gardener merely carrying out his ideas. The garden serves for entry to the house, as a strolling place, and as an open-air lounge; it is indeed now looked upon, in a sense, as an outside room. The fact that a yew hedge of reasonable height takes half a century to train, made it necessary to replace it by actual masonry. Many garden architects use large unbroken plane surfaces quite free of ornament, simple forms, and straight lines. Monotony can be avoided by variety of surface



ROOM IN SILVER, MANNHEIM EXHIBITION

DESIGNED BY C. A. BERMANN
SCULPTURE BY THE SAME



GARDENS AT MANNHEIM EXHIBITION
DESIGNED BY PROF. MAX LÄUGER

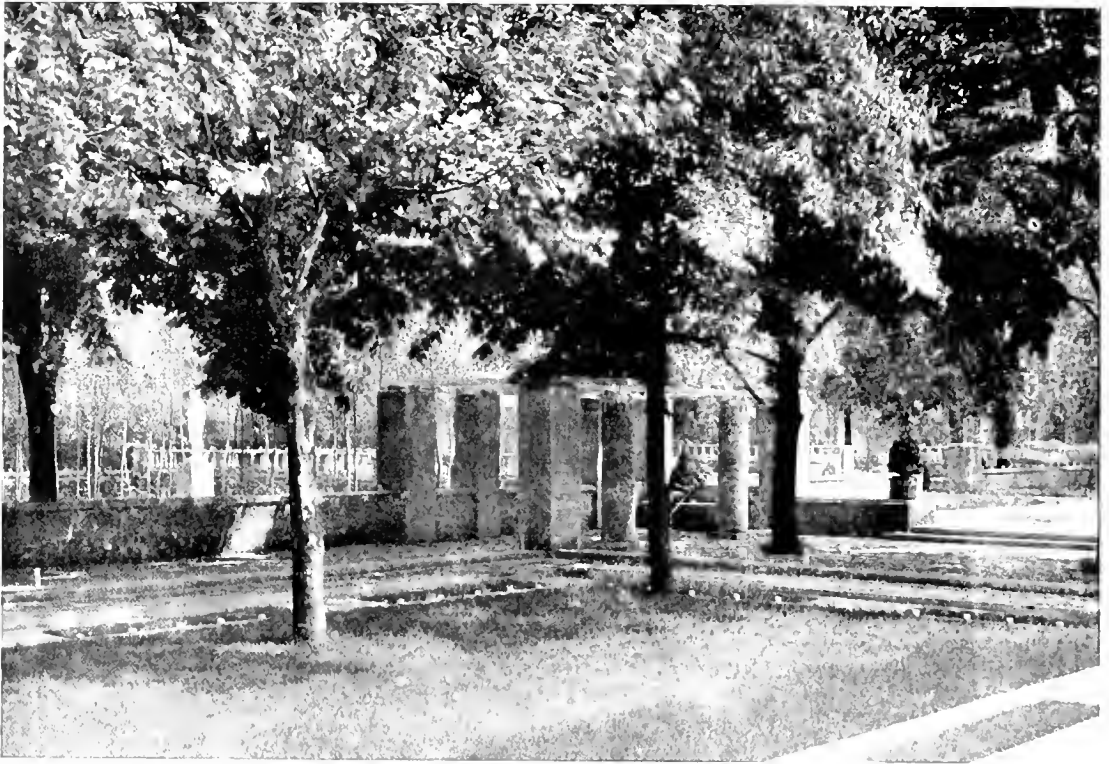




GARDENS AT MANNHEIM EXHIBITION
DESIGNED BY PROF. MAX LÄUGER



GARDENS AT MANNHEIM EXHIBITION
DESIGNED BY PROF. MAX LÄUGER



GARDEN AT MANNHEIM EXHIBITION

DESIGNED BY PROF. MAX LAUGER



GARDEN AT MANNHEIM EXHIBITION

DESIGNED BY FR. BRAHE, GARDEN ARCHITECT

The Photo-Secession in America

and material, and by the use of pergolas or lattice-work, as well as by the judicious use of dark, formal masses of deep-green shrubs, which frame tender greens and give the flowers a jewel-like quality.

Professor Billing's garden consists of circular flower beds rising in terraces, which are crowned with palms and other high-growing plants. He places his flowers in masses of single colours (pale yellow next to dark purple tulips when I saw them), all arranged to bring out effective contrasts. The garden by Roethe Brothers and Jacob Krug is more luxurious—a marble tea house, between shady pergolas, covered with pendant clusters of wisteria, fountains of bronze and marble, statuary and terraces producing an effect of great elegance. Architect Brahe's design is characteristic of a garden in the period of Rome's greatest splendour. Schulze Naumburg has a simple suburban garden enclosed by high walls and espalier fruit trees, the centre space being a simple lawn: and Henken has imitated a Japanese garden with great skill and taste.

F. BENTZ.

was shown the first of three notable annual salons. Finally, with a desire to put forward all that was best in photographic possibilities, the Photo-Secession was inaugurated on February 17, 1902, the real movement toward the organisation having developed in consequence of the three salons already mentioned.

The decisive note, however, was sounded in 1901, when Mr. Stieglitz, who had been keeping together the ends that reached from the various centres of interest, and whose influence both at home and abroad was more extensive than that of anyone else, was requested to give an exhibition of his own work at the Arts Club. Instead of making a "one-man-show" of the affair, Mr. Stieglitz, keenly appreciating the welfare of the movement as a whole, very generously proposed to hold a comprehensive exhibit of American works. The idea was to present the varied character in manner of expression of such individual photographers as ranked high in their art. It was to show that a vitality, which was his own, stamped the work of each, so that it would lead to the recognition of its

THE PHOTO-SECESSION IN AMERICA. BY MAUDE I. G. OLIVER.

IT is now over nineteen years since the initial step was taken toward the uplifting of simple photography in America to the dignity of photographic art, the year 1886 having marked an epoch in the history of the movement. Then it was that the first exhibit aspiring to anything like international importance was held; and, at its close, what became known as the "New York, Philadelphia and Boston Joint Exhibition Series" was established. The institution, which provided for annual displays to be presented successively in each of the three centres, continued with increasingly satisfactory results until the spring of 1894, when, from the artistic standpoint, a most encouraging collection was shown in New York. It was one which had been able to demonstrate conclusively the existence of talent sufficient to withstand the sharp test of a rigorous jury. For the ensuing four years no outward sign of activity was evidenced, although the true life of the work was gaining in force and, in 1898, culled from the most rigid system of selection,



CHILD STUDY

BY EMMA SPENCER

The Photo-Secession in America

author unaided by catalogue or signature. Not that the works themselves are necessarily distinguished by reason of the impress of those who bring them forth, yet, through the study of works of this order it is that the individualities of their creators are perceived.

Such an exhibition was held, and, in referring to it as "An Exhibition by the Photo-Secession," Mr. Stieglitz unconsciously offered the most fitting name for the organisation that was destined to spring from that initial movement. There was no jury, the work simply having been presented in response to the invitation by Mr. Stieglitz. Later, when the proper conditions arose, the "Photo-Secession" was regularly organised.

The members now composing its fellows are: John G. Bullock, Wm. B. Dyer, Frank K. Eugene, Dallet Fuguet, Gertrude Käsebier, John T. Keiley, Robt. S. Redfield, Eva Watson-Schütze, Eduard J. Steichen, John Francis Strauss, Clarence H. White, Alvin Langdon Coburn, Mary Devens, W. F. James, Wm. B. Post, Sarah C. Sears, and S. L. Willard. Of these, the first twelve represent the founders of the "Photo-Secession," who serve as the council for the first three years. Besides this group, there is a list of over fifty names now composing the associates.

As stated officially, "the aim of the Photo-Secession is loosely to hold together those Americans devoted to pictorial photography in their endeavour to compel its recognition, not as a handmaiden of art, but as a distinctive medium of individual expression." That this creed has proved its claim for respectful recognition has already been demonstrated in consequence of numerous successful exhibitions held both in Europe and America. It is one of the policies of the society that its members never exhibit under its name, except through invitation and as a unit, although, of course, individual members are free to exhibit independently if they choose, in which case, however, their works would not appear with those of the selected group. And the gospel

of progress, as an innate conviction with the fraternity, is evidenced in the widening interest that these collections attract among the æsthetic circles of true art lovers. Exhibiting thus in a concerted body, the separate works of a collection escape contact with a jury. Indeed, standing for principle as they do, those in authority strive for the reputation of never allowing work that is unworthy to pass their hands, and, from the nature of their peculiar training, the accredited representatives of pictorial photographic art feel that they are able not only to judge more accurately than the painter (unless he is also a photographer and understands photographic quality as a vital character of the print) concerning examples in their own field, but that they are equally competent in criticising certain elements in the painter's own work.

The important principle appears to be that a



PORTRAIT OF ALFRED JUEGENS

BY W. F. JAMES



GIRL'S HEAD. FROM THE PHOTOGRAPH 5. EVA WATSON-SCHUTZE.

The Photo-Secession in America

photograph never should partake of the nature of the conventional media, but that effects produced by the latter may be consistently expressed in terms of photography. The law seems to obtain that, just as when one is bereft of certain faculties those remaining become more acute, so refinement and directness of execution, when limited in range of media, become more subtle, more beautiful. And since the best operator in any craft is acknowledged to be the best judge of excellence in the productions of that craft; similarly, the most artistic operator in the photographic craft should be recognised as the most efficient judge of his own specialities in any picture.

Again, the rarity of a good print elevates its production from the realm of a commercial mediocrity to the realm of conscious, living art. And, just as truly is it in the mind of the inspirational photographer one day to produce that elusive something of his fairest dreams, which to him stands for his masterpiece, as ever it was in the mind of a Da Vinci or an Angelo. The dust heaps of the centuries are filled with the abortive efforts of those who have failed in expressing the universal ideal. And the final estimate of any significant period in the world's progress, whether in the field intellectual or æsthetic, the real evidence of lasting good, will be embodied in such works as have stood the test of time. Yet this idea of the important feature being the thought reproduced in the work is plainly to be observed in the attainments of the Photo-Secession, although still in its infancy.

In analysing examples of the society in general, one is forced to recognise the reflections of the personalities who conceived them. The work of Alfred Stieglitz, for example, indicates in no small measure the organising, persevering and determined spirit of

the man. Mr. Stieglitz, who, besides being an artistic photographer, is also the editor of "Camera Work," evinces in his photo essays that fine, analytical consideration of a subject which would naturally characterise one who was capable not only of producing a picture, but who could criticise with equal ability. Since he identified himself with art photography when it was quite in its inception, his work in this field has been practically contemporaneous with the movement. Pre-eminently a technician, this artist displays a refinement and seriousness of intention that indicate a poetic temperament. Mr. Stieglitz's well-known subject, *The Hand of Man*, reproduced in the Special Summer Number of THE STUDIO, 1905 ("Art in Photography"), strikingly illustrates this earnestness of purpose being carried out to such perfection of finish as to give the sheet, while still holding to the



"LADY IN WHITE"

BY EVA WATSON-SCHUTZE



"MRS. LUCY WYETH"
BY CLARENCE H. WHITE



"MISS CRAWLEY." BY
WILLIAM B. DYER

The Photo-Seccession in America

profound message of the story, the softness of a mystic atmosphere.

Joseph T. Keiley, a co-worker in many valuable experiments with Mr. Stieglitz, and, with Messrs. Strauss and Fuguet, associate editor on the staff of "Camera Work," is an artist with a temperament inclined towards mysticism. He is one who works under the spell of inspiration, rarely producing more than one finished print from the same negative, and, because he is conscientious in niceties of execution, that print naturally is a jewel of its kind. The suppression of detail is one of Mr. Keiley's technical faculties, and this in itself gives largeness and directness of intention to his pictures.

John Francis Strauss, another leader in the New York circle, although of recent years his work has been more closely identified with the literary side of his art, is still a clever craftsman who displays a refreshing sense of always working directly for his results, and, however varied his choice of subjects, he understands perfectly how to enter at once fully into their spirit.

In connection with the New York fellowship mention should be enthusiastic regarding that young *virtuoso* of the printing frame, Mr. Eduard J. Steichen. Being a painter of merit, Mr. Steichen is able to present a remarkably suave manner of brushwork, a technique that is fluid and luminous, and which at the same time contains depths of velvety richness as well as lights of gem-like lustre. Equally fortunate, whether dealing with studies of the human form or landscape, he is perhaps best known as a portraitist. In this class of subjects he is almost startling in his ability to bring not only the bald facts of a likeness, but something of the archetypal man, his aspirations and his life, for whom the likeness stands. This is especially true of his descriptions of the three great men, Lenbach, G. F. Watts and Rodin.

Mr. Edmond Stirling was one of those most stimulated by the salon movement, and his work rapidly developed with rare refine-

ment a sweet quaintness of spirit and an even quality of execution, very low in tone.

Mr. Alvin L. Coburn's work has been reproduced and noticed in *THE STUDIO* on more than one occasion of late, and there is consequently no need to say more about it here. During the past year or two he has made Europe the field of his labours, and the two pictures now given are admirable examples of his recent achievements.

Mr. John J. Bullock of Philadelphia is an artist who shows a refreshing candour in his approach to nature. His reverence for her is of a wholesome, manly sort, unaffected but strong. His taste in arrangement is almost infallible, and, together with a studious consideration of brush development, it produces a result that is serious and refined.

Mr. W. B. Dyer, a Chicago man, likes to con-

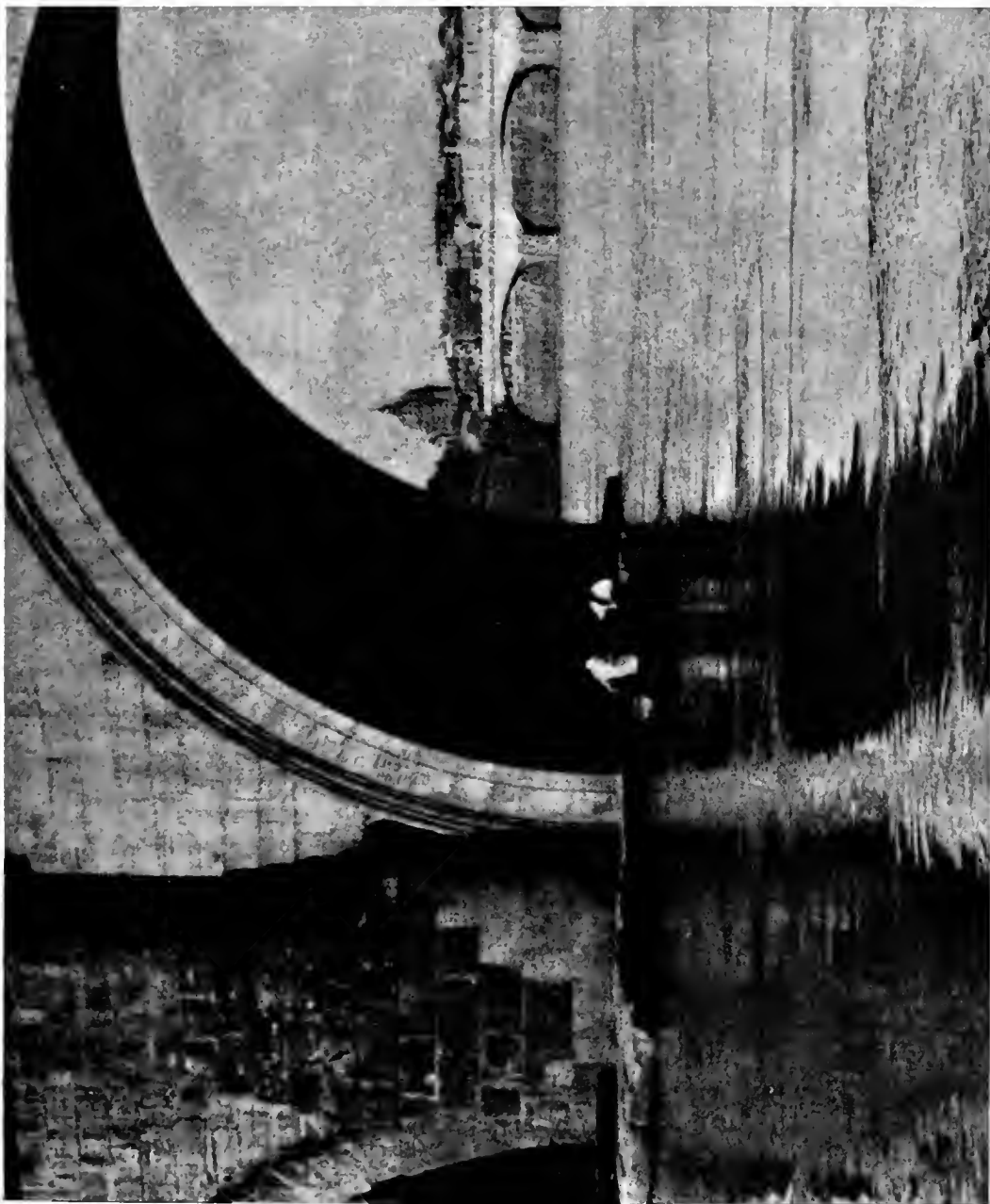


"THE STATUETTE"

BY CLARENCE H. WHITE



"THE DUCK POND." FROM THE PHOTOGRAPH BY ALVIN LANGDON COBURN.



"PONTE S. ANGELO, ROME"
BY ALVIN L. COBURN

The Photo-Secession in America

ceive little lyrics, relating to various aspects of human life, which he arranges in logical series. One of his most appealing achievements is that entitled *The Wandering Brush*. This is a gum print which the artist confesses might have been accidental in its results, for, although he worked from the beginning with a positive effect in view, he has never since been able to reproduce the picture. But such works do not need to be reproduced; one is sufficient as a type, and that is enough to teach its message. The treatise in question tells of the growing inspiration of a painter from the time when he first sits down to his canvas with only chaotic ideas of a few fine sweeping lines, until the time when a form of beauty has begun to emerge from the "wandering" strokes of his brush. *Rosa Columbiæ* (p. 214), a riot of beautiful curves, shows a background, formed chiefly by the melting tones of a portrait on the wall, which combines with the mass produced by a quaint character study in profile. In portraiture, Mr. Dyer is especially strong, as the admirable study of *Miss Crawley* (p. 205) convincingly attests.

S. L. Willard, likewise a Chicagoan, and Frederick K. Lawrence as well, are men whose names are familiarly known in exhibitions on both sides of the Atlantic. Mr. Willard delights us in tender,

imaginative renditions of rural landscape, and in a subtle mystery of tones as applied to his figure interpretations. Of the latter class of work, the decorative panel, called *The Lotus Eater* (p. 211), is a striking example. Among some very attractive landscapes by Mr. Willard, might be mentioned *Spring Song*, *Memory of Glenview* and *Golden October* (p. 212).

Mr. Lawrence appreciates keenly the witchery of rustic nature. What the impressionists have sought to express with their prismic colours, he feels intuitively through his photographic lens, only he sees the dance of sunbeams wreathing itself into elfin fancies, examples of this mystic touch being exemplified in his performances, *Springtime* (below) and *The Fairy Woods* (p. 213).

William F. James, another name in the Chicago list, is also a very sincere worker, a man who is quite independent even of his brother Secessionists, deriving his greatest pleasure from the opportunity of setting down his impressions in the language of photography. With him, the feeling seems to be no compromise between him and the direct accomplishment of his work, which, naturally is straightforward, devoid of embellishments and essentially truthful. His portrait of *Alfred Juergens*, the painter (p. 200) has been much admired.



"SPRINGTIME"

BY FREDERICK K. LAWRENCE



"THE LOTUS EATER"

BY S. L. WILLARD

Clarence H. White, of Newark, Ohio, is located where he can receive new inspiration constantly from the freedom of the "open." More than one of Mr. White's most distinguished accomplishments have been composed entirely with out-door settings. In these, glimpses of quaint, conventional gardens vie with the homely effects of orchard landscapes. With such subjects, Mr. White has been especially successful in the line of illustration. Simple and direct in all his work, Mr. White portrays a peculiar grace in his figure treatments. *The Kiss* for instance, revealing the shadowy forms of two young girls, is almost ethereal in its poetic significance; and a delightfully simple rendition is his narrow panel portrait of *Miss J. D. Reynolds*, reproduced like the last-mentioned print in "Art in Photography." *The Statuette*, and the portrait of *Miss Lucy Wyeth* (pp. 206 and 204), are also noteworthy prints.

T. M. Edmiston, who is also a Newark man, is an earnest, convincing artist—one to whom sentiment is a reality and to whom poetry is a mission. A good example of his sympathetic rendering is *In the Wood* (p. 214), a fanciful picture of two young women gowned in old-fashioned attire.

Of the women artists in the field, Miss Gertrude Käsebier, who belongs to the New York group, is one of the most accomplished labourers. An item of personal interest in her history is that she enjoys the distinction of having been the first American painter to have entered the ranks of the professional photographers, and while in no way sug-

gesting the sense of imitation, her keen, unerring perception, together with her intelligent treatments, reflect to a large degree in her photographic art her experiences as a painter. In her delineation of women, two examples of which were given in "Art in Photography," she evinces a charm that is wholly irresistible—it is delicacy and grace personified and united in one.

Mrs. Eva Watson-Schütze has received excellent training in the academic branches, having devoted some six years to the departments of drawing and modelling at the Pennsylvania Academy. Mrs. Watson-Schütze is a Chicago woman, who, while she identifies herself with western ideas, still keeps in touch with the east, her former home; and, above all, remains true to her own convictions. Indeed, no artist of distinction, no period or fad, nor the influence of any medium, aside from photography, has the least hold upon her. Beyond this, she is in love with her work, so that her marked originality is always impressed with a rare tenderness of feeling. As a portrait artist she has met with unusual success, her studies of *Clarence White* and *Wm. B. Yeats* being particularly good examples. Again, in characterisation Mrs. Watson-Schütze is exceedingly apt, as her bewitching creation of *Kundry* in "Art in Photography" and the two subjects here reproduced convincingly show. Wherever is to be found her rather naive seal, consisting of a conventionalised dragonfly enclosed in a loosely sketched rectangle, one is sure to observe an interpretation! of lofty



"GOLDEN OCTOBER"
BY S. L. WILLARD



"THE FAIRY WOODS." BY
FREDERICK K. LAWRENCE



" ROSA COLUMBIAN "

BY W. B. DYER



" IN THE WOOD "

BY F. M. EDMISTON

Recent Designs in Domestic Architecture



"PRINCESS COTTAGE" (PRINCESSHÄUSCHEN), WOLFSGARTEN
JOSEF OLBRICH, ARCHITECT

thought, intellectual without coldness, emotional without unrest.

Miss Emma Spencer of the Newark fraternity, while not at all conservative in her restraint, is so thoroughly unassuming in her methods, that a quiet little message from her printing frame, such as the small person engaged in filling her plates spread out on the floor for the imaginary feast (p. 199), is touchingly appealing.

Although far from complete, these few random sketches, dealing with the attainments of individuals who belong to the new school of photography in America, are at least representative. Standing as the symbol of a scientific age, this wondrous child of the nineteenth century, Photography, is, in the hands of a master, as plastic as clay, as mobile as the brush, and is justly ranked on an equal footing with her sister arts. Add the achievements of the camera to the already known

achievements of the brush—the unerring nicety of light itself to the imaginative creations of the poet's fancy—and the result is a definitive fixing of the spirit of things heretofore unknown. Science has laid at the feet of Art a helpful offering.

M. I. G. O.

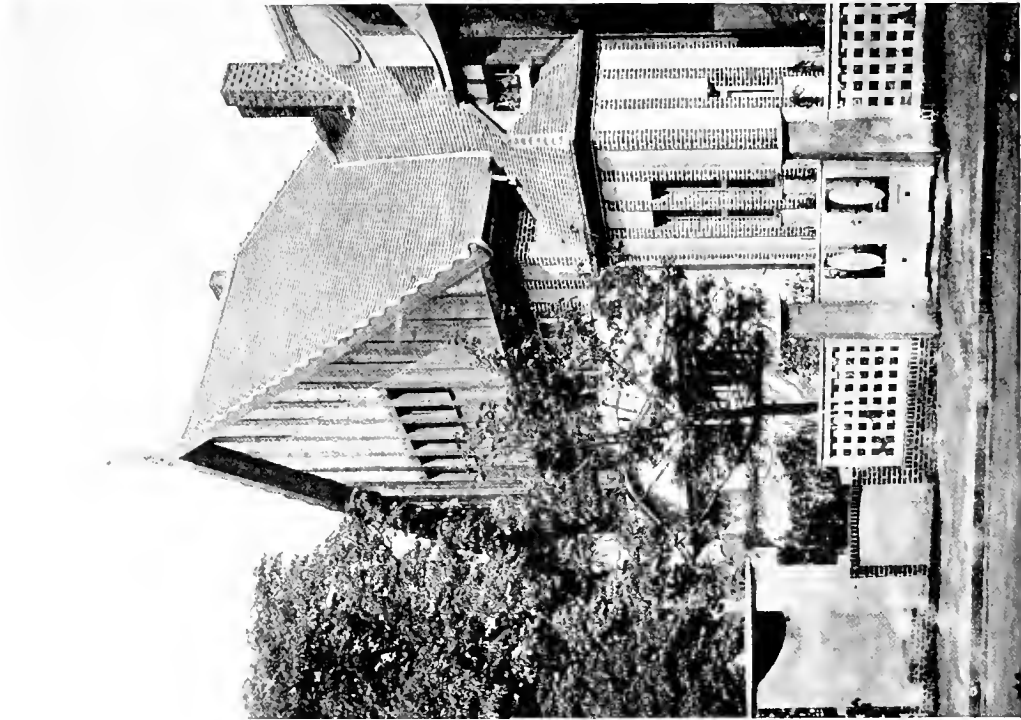
RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

IN the series of illustrations given on this and the four following pages, we reproduce examples of the work of Professor Josef Olbrich, for permission to do which we owe thanks to Messrs. A. Wasmuth & Co., of Berlin.

The "Princesshäuschen," or cottage, was erected in honour of the young Princess Elisabeth of Hesse-Darmstadt, a niece of the Emperor of Russia, but since her lamented death at St. Petersburg it



"PRINCESS COTTAGE" (PRINCESSHÄUSCHEN), WOLFSGARTEN
JOSEF OLBRICH, ARCHITECT



HOUSE WITH WOODEN GABLE (HOLZ-HEBELHAUS), DARMSTADT
JOSEF OLBRICH, ARCHITECT



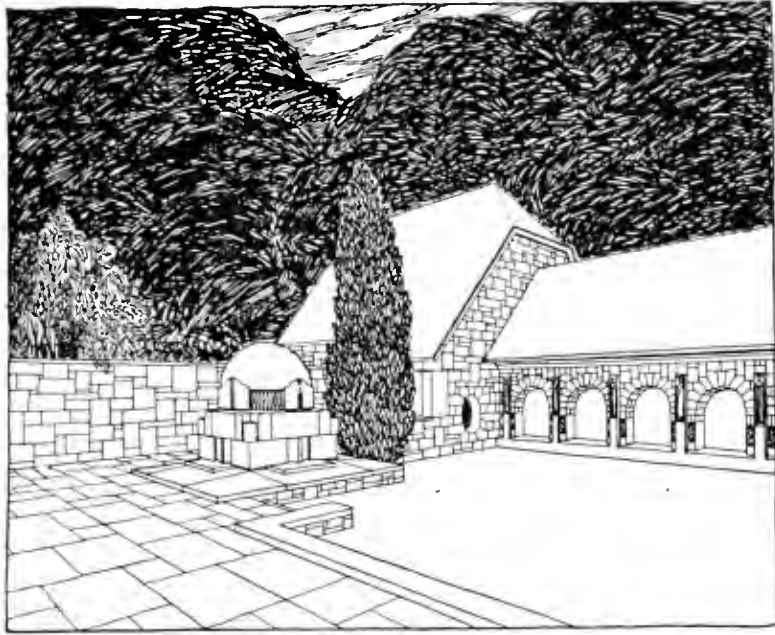
"THE CORNER-HOUSE," DARMSTADT : DINING AND LIVING-ROOM
(*See also p. 219.*) JOSEF OLBRICH, ARCHITECT

Recent Designs in Domestic Architecture

has remained untenanted. The illustrations give a good view of the front and side elevations.

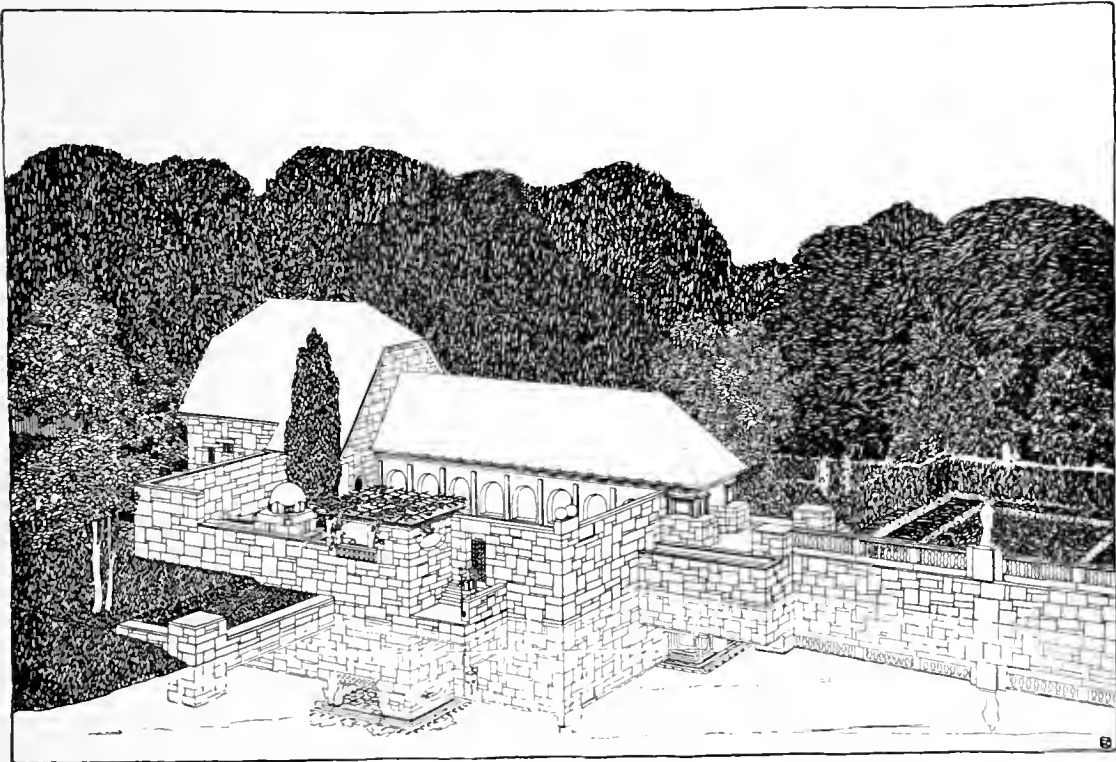
The house with the wooden gable (Holzgiebelhaus) is situated on the Mathildenhöhe, near Darmstadt. The gable is, of course, its most characteristic feature, but the entire building is an interesting example of modern German architectural design.

Of another house at Darmstadt designed by Professor Olbrich — the "Eckhaus," or Corner House—we give an illustration of the garden gate, the living-room (which, as will be seen, communicates with the dining-room), and of the kitchen, the last being notable for the general simplicity of design throughout.



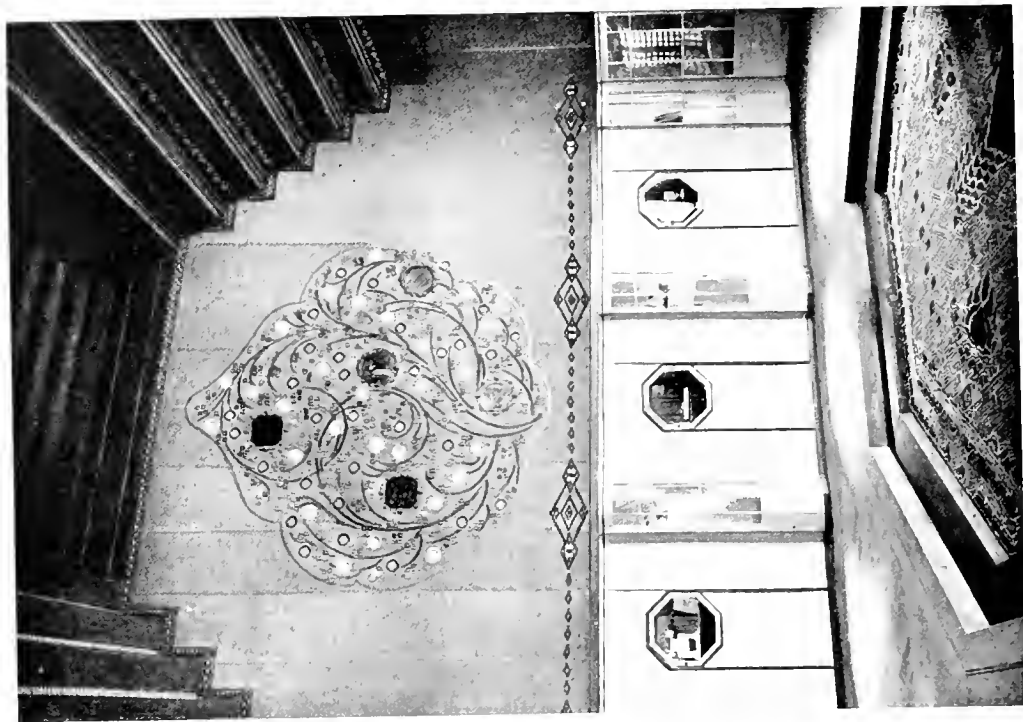
"THE LADIES' ROSE COURT" (DER FRAUEN ROSENHOF), COLOGNE
JOSEF OLBRICH, ARCHITECT

The "Ladies' Rose Court" (Der Frauen Rosenhof), of which we give four illustrations, was



"THE LADIES' ROSE COURT" (DER FRAUEN ROSENHOF), COLOGNE

JOSEF OLBRICH, ARCHITECT



HALL OF "THE LADIES' ROSE COURT"
COLOGNE. JOSEF OLBRICHT, ARCHITECT



Modern Stage Mounting in Germany

designed by Professor Olbrich for the "Flora" Horticultural Society at Cologne, for erection in their grounds near the banks of the Rhine. The idea of this "Rose Court" is a happy one, and is of especial significance in relation to the revival of the ancient "Cölnher Blumenspiele" — the floral festival of days gone by, in which the burgesses and their wives took part. The hall, of which two views are given, is well adapted to the holding of arts and crafts exhibitions, and is, in fact, being used for that purpose this season. W.S.



"THE CORNER HOUSE" (DAS ECKHAUS), DARMSTADT: GARDEN GATE
JOSEF OLBRICH, ARCHITECT

MODERN STAGE MOUNTING IN GERMANY.—II. ORLIK'S "A WINTER'S TALE," AT BERLIN. BY PROF. HANS W. SINGER.

To bestow a proper amount of care upon the



"THE CORNER HOUSE," DARMSTADT: KITCHEN
JOSEF OLBRICH, ARCHITECT

mounting of one of the standard plays or operas is still an occurrence of such comparative rarity that whenever it does happen an undue amount of attention is raised thereby. Conservative people have not failed to hunt down this weak point, and have decried the innovators who "bury the poetical values of a drama beneath an opulent display of scenery and costume," as they put it; or, in other words, "who make a mere spectacle out of the best that our great musicians and dramatic authors have given us." Such a reproof would not apply to the manager who brings out "Oberon" in a new garb, for "Oberon" is certainly a popular and good but not one of our best operas. The book is wretched enough, such numbers of the score as have stood the test of time do not suffer in the least by being set off upon a background of beautiful stage mounting.

The reproof would likewise not apply to the manager of the Deutsches Theater at Berlin for having revived "A Winter's Tale." Despite its many individually beautiful passages, "A Winter's Tale" is one among the least harmonious of Shakspeare's plays. From the very first scene the tragic vein strikes so high a pitch that anything like development is out of the question. Leontes' unaccountably fierce jealousy and its dire effects upon

Modern Stage Mounting in Germany

all his surroundings are painted from the outset in the most sombre colours, totally unrelieved by any natural touches. The lighter vein of the piece scarcely acts as a foil to the tragic scenes, as it would do if it were limited to the loves of Florizel and Perdita, but distracts us by the farcicalness of Autolycus, the old shepherd, and the clown. Scarcely have we adjusted our mood to sympathise with the sufferings of Hermione, when we are jolted by the buffoonery of the rustics. The contrast naturally disturbs us more when we see the play than when we read it. Any new issue, such as a special feature of *mise-en-scène*, is consequently welcome enough, for it relieves us by adding a new source of interest, and thus diverting us from the disturbing anomalies of the text.

Prof. Orlik has had the entire mounting of the play, costumes and scenery entrusted to his care, and thus has been placed in a more enviable position than Fanto. The text of the original has been somewhat simplified, of course, in order to avoid much shifting of scenery, and the scenery itself pursues the same plan, so that there are only four settings in all.

When the curtain rises for the first time we see what may be characterised as *the* room rather than *a* room. The wings on the right and left consist of masses of pillars of a neutral colour. There is no attempt at realism: there are no doors. The actors make their entries and exits between the wings without passing through any such. The further half of the stage is raised, and half a dozen steps lead up to it right across from wing to wing. Instead of a drop, a pair of large curtains cut off the view with a simple linear ornament—light upon a dull, dark ground. Where the curtains meet at the centre they are occasionally drawn back a bit by invisible hands, and the opening serves as one of the principal entries for the actors. No actual architectural structure is presented to our view; the main principles of architecture rather are suggested to our imagination.

This set is made to serve for all scenes, which

take place in a room, throughout the whole play. There is only one variation, when the stage is reduced to half-length by a "traverse" consisting of another pair of curtains of the same pattern, but this time with the linear design dark upon a light ground. The wings remain unchanged; but in consequence of being lighted differently, they apparently have altered their hue, and the smaller room seems altogether less sombre. It is used, of course, for the slightly less serious scenes of the play.

The wings, moreover, remain unchanged also for the great trial scene, in which the curtains (which act as a drop) are quite withdrawn. Here we find the populace filling the background and hedged in by a rampart, which stands out dark against a light sky. In spite of the extraordinary simplicity of the means employed, this scene is very effective, depending principally upon the powerful contrast between the darkness on the stage, in which the actors appearing during this tragic scene make the impression of silhouettes against a sky seemingly glaring with the rays of the sun already set.

It is difficult to say how far we may be justified in generalising from a single instance. For this one play, however, the Orlik *mise-en-scène* has proved indubitably that an unrealistic mounting like this can do far more towards emphasising the main vein of the author and towards putting us into the proper mood for appreciating the drift of his fancy than any carefully realistic setting could



"A WINTER'S TALE": AUTOLYCUS, THE CLOWN, AND THE OLD SHEPHERD
BY EMIL ORLIK

Modern Stage Mounting in Germany



"A WINTER'S TALE": AUTOLYCUS SELLING BALLADS

BY EMIL ORLIK

accomplish. It is to the acting of the principal characters what the sounding-board is to the string.

The costuming of these scenes was, of course, equally unrealistic. Orlik, who generally likes to put in a telling touch of gay colour here and there to enliven an indifferent surrounding, exercised great reserve in this case. All of the costumes were sober and subdued in tone; they even reflected the serious mood of the play, so to speak. Leontes' black and gold robe was distinctly reminiscent of Japanese tone values, though not of Japanese drawing. Beyond that there were scarcely any subtly tasteful combinations in evidence.

Quite in accordance with the character of the play the mounting of the comic parts was altogether different, and joyously realistic. Heretofore these scenes have always been located in Arcadia—by German stage managers at least. They used to be represented as happening in a wood, which might belong to any country, by swains that were of no nationality whatever. Orlik, himself born in Bohemia, takes his cue from Skakspere's stage direction, which speaks of this country, and offers us a most lively picture of Bohemian peasant life.

When the curtain rises we see the common of a Bohemian village, a small hollow of green sward, with a few farmhouses beyond, and only a tree or two in full blossom in the foreground. The birds are singing in the trees (Sada Yacco had this in one of her Japanese plays!), and a number of flags on

poles in the background presage the festive day, witnesses whereof we are soon to become.

We get all the realism of a May-day, cast in a Bohemian garb. The swains and shepherdesses come in laughing and frolicking, romp on the common, start up a country dance and a song, and generally behave as we may expect to see them any day, if we take a trip to their country. For, of course, Orlik could choose his models from the life, since the national costume of the country folk has not changed essentially for centuries.

The vividness of the scene is little less than

overwhelming, and presented after this fashion Shakespere will no longer appear anything like a "past issue," even to the most untutored, who are ordinarily bored by every play not full of actuality and not thoroughly modern. The great feat was to have dismissed Arcadia, and to have supplanted it by something that appeals direct to the actual experience of the lookers-on. Even then the realism was not of a spiritless kind; with the eye of a fairy-tale illustrator, Orlik had overlooked what is inessential and unprepossessing in nature, depicting her only at her brightest and jolliest.

The first scene of the fourth act was acted in an open arcade, from which a view of the shepherds' common was to be seen. For the introduction to Act IV., Time, as chorus, came in before a drop-scene on which the firmament was painted. This was perhaps less successful than the rest of the mounting. The firmament was painted with planets and other stars in an arbitrary fashion, neither satisfying us as an illusion nor as an allegorical setting for Time's soliloquy.

But the two remaining stage decorations, the prison scene and the one before the palace (Act V., Scene III.) were excellent and worthy of being noted. The stage in each case was a very short one, and each architectural detail was reproduced in its actual dimensions. Perspective drawing is, of course, what has rendered an ordinary scene-painting so absurd. We see a street scene, which

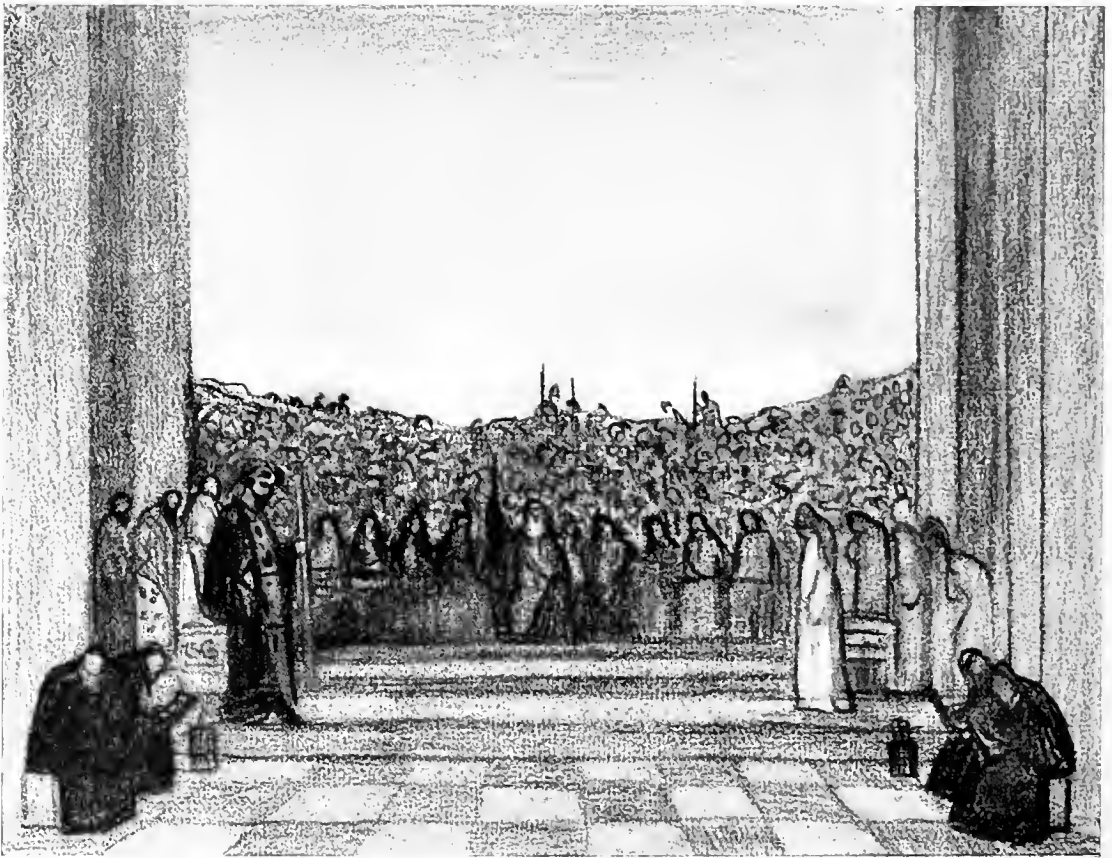
Modern Stage Mounting in Germany

looks well enough as a picture, and seems all right as long as the actors remain just in front of the footlights, but which gives them no chance to move about. As soon as they do that, such things happen as a moderate-sized man knocking with his helmet up against the keystone of a great cathedral portal in the background. The old scene-painting school, starting from the basis that actual illusion was not the office of the theatre, simply have accepted the function of the stage directions. For the coronation scene in Schiller's "Maid of Orleans" they paint the whole of the Cathedral of Rheims in the background, without the least regard of true perspective, so that the audience may know, without having to consult the book, where the scene takes place. The new school does not care in the least about mere facts, communicable by means of words. Their sole aim is harmony, with or without the illusion of reality, and they will not place the actors in a setting in which they cannot move about without seeming ridiculously out of proportion. They will paint only part of a cathedral porch, no matter

whether not even a single man or woman in the audience can glean therefrom just where the scene takes place.

That the new school exercises the better judgment of the two is beyond a doubt. For even if you accept the very prepossessing theory that upon the stage actual illusion should not be aimed at, and that an attempt at suggestion should take its place, the means adopted by the older school to this end were altogether ill-chosen. For you cannot *suggest* a thing by placing a complete cut-and-dried image of it before anybody's eyes. This, rather, is describing the thing. And the description is awkwardly misleading, since, for one thing, an impression of size is intended to be communicated by means of a picture which reduces actuality to more or less the scale of a miniature.

The prison and the palace-front of Orlik's were genuine in their actual dimensions, and genuine in their structure—*i.e.*, wherever there were any recesses or projections in the ground plan, these were not only painted, but real. This causes, of course, more trouble to the scene painter and stage



"A WINTER'S TALE": TRIAL SCENE

BY EMIL ORLIK



"A WINTER'S TALE": THE DANCE OF SHEPHERDS BY EMIL ORLIK

carpenter than if a simple drop is let down upon which all these variations from the flat façade are simply painted. But the effect gained is worth the trouble, especially when, as in the present instance, the drop is so close to the footlights that the illusion aimed at by the painting fails in its object.

In many ways Orlik's work differed from Mr. Fanto's. To my mind there was not any such remarkably fine taste for colour-harmonies in evidence, nor so much of the *l'art-pour-l'art* feeling. But both revolutionise to an equal degree the kind of stage mounting traditional and still generally obtaining with us. Both elevate in various ways the function of appealing to our fancy above that of reporting facts. And Orlik has proved admirably, that this classical drama, which at least to the untutored majority of modern playgoers will seem antiquated, may be invested with all the interest of a modern occurrence partly by bringing the spirit of the comedy down to date, and partly by drawing our attention away from realities that would be perplexing to ideals that stimulate our imagination.

H. W. S.

(Another illustration belonging to this article appears on the next page.)

In the official list of works sold at the International Art Exhibition, Venice, up to 30th June we note that an oil painting by Mr. Grosvenor

Thomas has been purchased by the King of Italy. Pictures by Mr. John Muirhead and Mr. Archibald Kay also figure in the list, and among the etchings sold are proofs by Mr. Frank Brangwyn (whose name occurs eight times), Mr. Alfred East, and by Mr. Joseph Pennell, whose etchings of London are acquired by the Municipality of Venice for their permanent gallery of modern art. The French artists named in the list include MM. Charles Cottet (etchings), Gaston La Touche (several coloured etchings and the oil painting *Jeune Mère*, bought by the King of Siam), E. Ménard (oil painting, purchased for the National Gallery at Rome), J. F. Raffaelli (etchings). Among the German artists are A. Hengeler, O. Ackerman, P. Klein (oil paintings), and G. Wrba (bronze). The Italian artists naturally figure most prominently, and include, among others, L. Delleani, B. Bezzi, Beppe,

Guglielmo, and Emma Ciardi, L. Balestrieri, C. Innocenti, Antonio Ugo (sculptor), G. Grosso, R. Bugatti, A. Milesi, C. Laurenti, A. Fragiaco, A. Mancini, P. Nomellini, L. Selvatico, A. Morbelli, de Maria Bergler, F. Sartorelli, V. Guaccimanni, and G. Beltrami. Other nationalities are represented by Anna Boberg (several of whose paintings were sold, including *Modern Vikings*, which goes to the National Gallery, Rome), Edgar Chahine: V. Scharf, P. Laszló and R. Quittner (Austria), A. Baertsoen, H. Cassiers, A. Delaunois, V. Rousseau, A. Rassenfosse and F. Khnopff (Belgium), R. Miller and A. Koopman (America), Lerche and Krohg (Norway).

Owing to pressure on our space we have to hold over the further illustrations of Talashkino work announced in our last issue.

STUDIO-TALK

(From our Own Correspondents)

LONDON.—In connection with the proposed International Memorial to the late James McNeill Whistler, a Drawing-Room Meeting was held last month at the residence, in Chelsea, of Mr. E. J. Horniman, M.P. The chair was taken by Lord Plymouth, the speakers including Mr. Edmund Gosse, Lord Redesdale, and Mr. John Lavery. The memorial is to be placed

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in a space allotted by the London County Council on Cheyne Walk, at the west end of the gardens, near Carlyle and near where Whistler lived and worked. "Close to the brown and shining river," which Whistler loved "more intelligently than any man who lived before him," to use the words of Mr. Edmund Gosse, who also reminded his hearers that Whistler gave half his life and half his genius to London. The Memorial will be the work of M. Auguste Rodin, who anticipates its completion towards the end of the year, and its total cost is estimated at £2,000, towards which The International Society of Sculptors, Painters, and Gravers will contribute the sum of £500. The Committee invite subscriptions from the admirers of both artists. Cheques should be made payable to the

Whistler Memorial Fund. The address of the Hon. Sec., Miss Bertha Newcombe, is 1, Cheyne Walk, Chelsea, S.W.

At the Carfax Gallery the exhibition held for Messrs. Charles Ricketts and Charles Shannon afforded an exceptional opportunity for studying their work in the sympathetic environment their works provide for each other. Their paintings always seem the outcome of an imaginative mood rather than the deliberate choice and planning of an imaginative subject—a rhythmical account of beauty felt rather than the beautiful recounting of a legend. In other respects their art is quite dissimilar, Mr. Shannon's being more intimate with beautiful qualities of texture and colour. There is something arid in the atmosphere which Mr. Rickett's art suggests, and by his treatment a vision of Daumier's painting is always called up between us and his picture. Nearly every face is masked with heavy shadows, which serve to define their emaciation, an emaciation, by the way, not compatible with the sometimes rounded and heavy limbs. The insistence upon the one type may be intended figuratively to express contempt of the soul for the body; but its prevalence in every figure would seem to denote a limitation.

There was an old-world flavour about the exhibition held by Mr. Roger Fry and the Hon. Neville Lytton at the Alpine Club. Their water-colours were not dissimilar in style; with a greater decision of touch some of them might pass for works of the earlier schools of English water-colour. There were many water-colour drawings by both artists possessed of rare distinction. For the perfection of his pencil drawing the Hon. Neville Lytton's reputation is established. In his oil paintings he dwarfed his considerable achievements in other canvases by the surpassing success of his portrait of Mrs. MacCarthy.

No one has succeeded better with monotypes than Mr. A. Henry Fullwood in reducing the element of chance in their production to an irreducible minimum. He attempts and succeeds in obtaining quiet passages of colour which we had not thought possible in the monotype. Mr. Fullwood was always the artist, never the mere experimentalist, in the delightful exhibition of his monotypes held at the galleries of Mr. Tinson in Grafton Street. His work proved the possibility of controlling the drawing of small forms, which has so often seemed to limit monotype art.



"A WINTER'S TALE": THE OLD SHEPHERD
BY EMIL ORLIK

(See article on "Modern Stage Mounting in Germany.")



"CHURCH PARADE IN HYDE PARK" (*Exhibited at Messrs. Marchant's Goupil Gallery*) BY AUGUSTUS KOOPMAN

Monotypes also found a place in the recent exhibition held by Messrs. Marchant of Mr. Augustus Koopman's work, from which exhibition we have pleasure in here reproducing the oil painting entitled *Church Parade in Hyde Park*, which represents his success in treating figures in sunlight, an achievement to be noted in many subjects varying in character, amongst which *The Milk Girl*, *Old Picardy Courtyard*, was a canvas showing the artist's powers at their best.

At Messrs. Obach & Co.'s Galleries Mr. Frank Mura held last month an exhibition of pictures and charcoal drawings. Mr. Mura successfully imparts the true feeling for English landscape in a style which has benefited much from the study of the Barbizon and Dutch masters. As far back as 1895 his charcoal drawings formed the subject of an article in this magazine; his remarkably skilful drawings in this medium were also in the exhibition, and were supplemented by some very admirable pencil drawings.

The Ryder Gallery Exhibition of water-colour drawings and humorous works dealing with motorists and their cars was particularly interesting. Some admirable portraits by Mr. Percy F. S. Spence of leading motorists, the humorous work of Messrs. Arthur Rackham, John Hassall, Tom Browne, Lawson Wood; drawings by Mr. A. L. Baldry; and the plaster-cast of the Bavarian Club Motor Trophy, lent by Sir H. von Herkomer, R.A., were the more notable features of the exhibition.

At the International Art Gallery, Mr. Tom Mostyn's picture *Christ in the Wilderness* has been on view. It is Mr. Mostyn's gift to delight artists with the handling of his subject, while at the same time making the widest appeal to the public.

The exhibition of paintings recently held by the Earl of Plymouth at Mr. John Baillie's Galleries gave full evidence of Lord Plymouth's very considerable attainments as a painter. The high standard prevailing in his work was supported in other parts of the gallery by the great merit of



"LITTLE JAPANESE GARDEN"

(Exhibited at Messrs. Marchant's Goupil Gallery)

BY GYULA TORNAI

Miss Sarah Birch's pastels, and the skilful and imaginative panels in relief of Miss E. M. Rope; while some water-colours by Miss March Phillips also formed a part of the attractive exhibition.

he has produced more than one canvas of outstanding achievement. We reproduce one of the pictures.

At the Leicester Galleries, M. Gabriel Nicolet

"Japan and India" was the title of the catalogue of Mr. Gyula Tornai's recent exhibition at Messrs. Marchant and Co.'s Goupil Gallery, and the catalogue was valuably annotated with information as to the subjects of the pictures. A predilection for vivid colour probably took the artist to the East. His enjoyment of it was the feature of the exhibition. We preferred the smaller works for their greater sense of atmosphere; in larger works the artist tended more to be dramatic than artistic, but approaching his subjects with imagination and originality,



PANEL OF ENAMEL BOX, "CUPID AND PSYCHE," IN TRANSLUCENT ENAMEL ON COPPER
DESIGNED BY LYDIA COOPER

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exhibited a series of pencil drawings, entitled *Silhouettes de Femmes*, remarkable for their grace and spontaneity. Mr. Walter Tyndale's Egyptian water-colours at the same gallery showed their perfection in the very accurate but artistic treatment of the subjects chosen.

The little brooch or ornament by Mrs. Geraldine Carr, on this page, claims attention both by its originality of conception and by its delicacy of execution. The enamel is protected by a sort of hinged metal door with a rose design, which is a feature of Mrs. Carr's work. The enamelled design is very delicately cut in *basse-taille*, and its colour scheme is one of tender blues and greens, harmonising with the poetic feeling of the whole.



BROOCH IN ENAMEL AND WROUGHT METAL, SET WITH STONES
BY MRS. GERALDINE CARR

into yellow, and oranges mingling in their hues, with scarcely a trace of blue or green, fitly picture the passion and pain of the story.

The quality most intensely realised as inherent in enamel work by the best artists who practice it is that described by the word "preciousness,"—a word which implies art in its highest sense, delicate discrimination, loving, patient work; all



PANEL OF ENAMEL BOX DESIGNED BY LYDIA COOPER

The Blotting-book Cover by Mrs. Carr, is marked by graceful imagery; executed in translucent and very lustrous enamels on fine silver, its soft green leaves and white flowers in their silver setting make its colour note a skilfully refined one.

The two Casket Panels on copper, by Miss Cooper, show what can be done in employing enamels as a medium of expression. Taking William Morris's rendering of the story of Cupid and Psyche in his "Earthly Paradise," the artist has translated his idea into glowing enamel. Shades of pinks and reds, primrose deepening



BLOTTING-BOOK COVER
DESIGNED AND EXECUTED BY MRS. C. CARR



ENAMEL PICTURE IN SILVER FRAME WITH DOORS

BY MRS. G. CARR

the things, in fact, that go to make a piece of art-work priceless; to those who can appreciate it. The doors before mentioned, as characteristic of Mrs. Carr's enamels, seem to suggest this "preciousness" in the carefully wrought pictures they guard. The "Enamel Picture in Silver Frame with Doors" again illustrates this idea; here the tones are chiefly of beautiful pinks and crimsons against a dark background, the note of golden yellow in the hair perfecting the harmony.

NEWCASTLE-ON-TYNE.—We give on the opposite page an illustration of the memorial statue of her late Majesty, Queen Victoria, by Mr. George Frampton, R.A., which has recently been set up in this city. In this, as in others of his public memorials, the sculptor has achieved a remarkable success.

LIVERPOOL.—In celebrating the seven-hundredth anniversary of the grant of Liverpool's first Charter by King John, a grand historical pageant, illustrating the annals and the industries of Liverpool in twelve periods from Druidical times down to the present day, was prepared by various committees of leading citizens under the chairmanship of the Right Hon. the Lord Mayor. To local artists and students of the School of Art was allotted the task of designing the processional cars and canopies, historical costumes, painted banners and tableaux, while the embroidered banners and shields and dresses thus designed were remarkably well executed almost entirely by the voluntary assistance of over 200 ladies. During the long procession of about 900 performers, dressed in costumes of the various periods depicted, a descriptive lyric ode,

especially composed and set to music, was sung by a choir of 1000 voices. At the Walker Art Gallery there is now being held an historical exhibition of the earliest sailing boats to the latest Atlantic liners, town charters, ancient documents, portraits, miniatures, pictures and prints, pottery, local coins, medals and tokens, and historical relics of all kinds. The medal here reproduced, struck in commemoration of this festival, is the work of Mr. Charles J. Allen.

H. B. B.

EDINBURGH.—Once in every five or six years the small but ancient Border town of Peebles is vitalised into holding an Art Exhibition, and the one just closed should have done something towards fulfilling the object of its promoters to awaken and strengthen an interest in pictorial work. The county contains several well-known collectors, and they lent pictures

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by Raeburn, John Phillip, Sam Bough, McTaggart, and Wingate, among the Scottish artists, while other schools were represented by James Maris, P. J. Clays, Neuhuys, Jacque, Munkacsy, Roybet, Sadec, and Sidaner. Of the last-named artist there were three very fine examples. In one of them—a winter scene—the artist makes the snow-covered ground sparkle with countless prisms flashing back the sunshine in an endless variety of colour, while in another *L'Après Midi*, one is made to feel the summer warmth and light of the open day, and yet be conscious that behind the sunlight there lies something that its potency has not revealed.



QUEEN VICTORIA MEMORIAL STATUE,
NEWCASTLE-ON-TYNE BY G. FRAMPTON, R.A.



LIVERPOOL COMMEMORATION MEDAL
BY CHARLES J. ALLEN

In two seascapes William McTaggart gives evidence of a capacity for the rendering of water in motion that no Scottish artist has equalled. Mr. McTaggart does not take kindly to Academy Exhibitions, neither in Scotland nor elsewhere, and it is mostly at provincial shows that one has the opportunity of seeing his work. In his *Ground Swell*, *Carradale*, this faculty of depicting motion is strikingly evidenced in the painting of the sea and a fishing-boat with figures. It is shown with no less effect in his *Seashore*, with the waves raised by a north wind breaking on the beach. The wave modelling is so free, the lines so broken and interrupted, and yet each filling its place, the work altogether so suggestive in its broad impressionism, as to convey the idea of the living force of the boundless ocean in language that is unmistakable. In another contribution Mr. McTaggart reverts to a type of subject he was wont to treat in the earlier

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part of his career, but the manner of its handling shows how greatly the artist's style has changed.

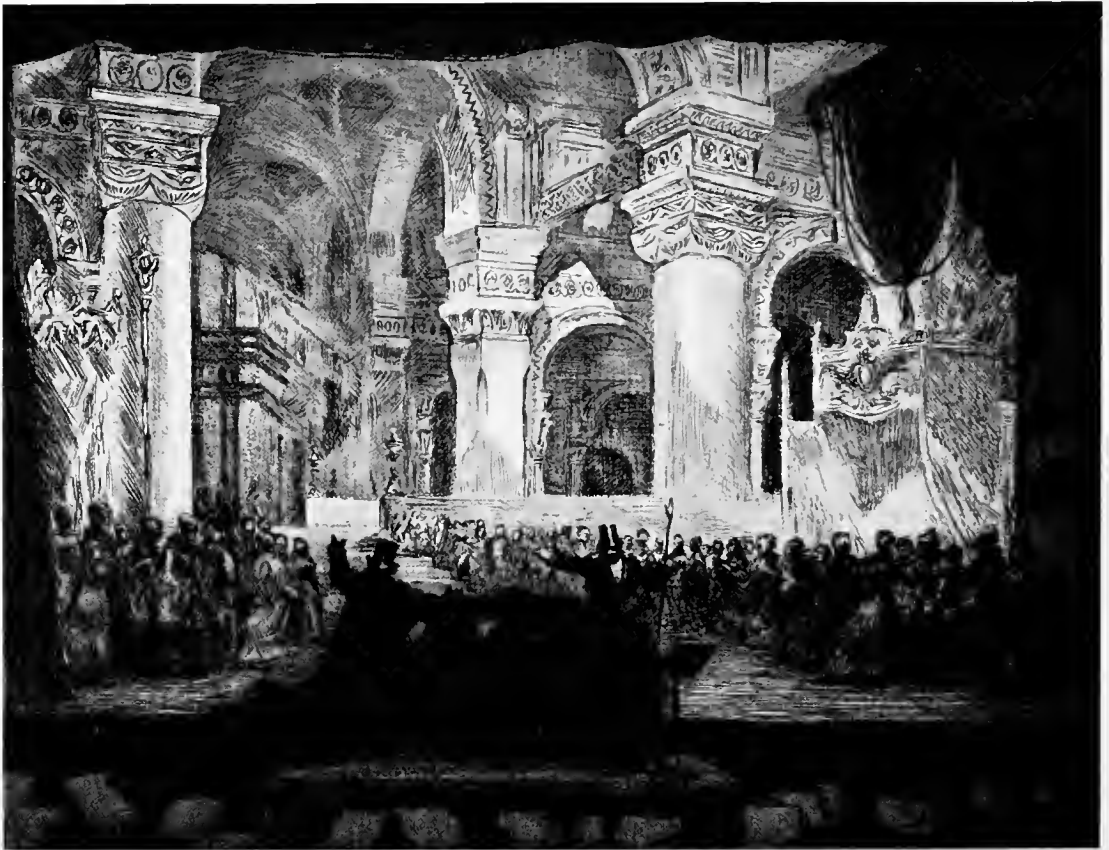
Recently-painted portraits of Sir Walter and Lady Thorburn by E. A. Walton were the other outstanding features of the Exhibition. In his three-quarter length of Sir Walter, Mr. Walton has executed one of his most characteristic works, but in that of Lady Thorburn he has failed to blend the colour in the painting of the face sufficiently, with the result that the tone is disagreeably degraded.

In celebration of its jubilee the Edinburgh Architectural Association recently held an exhibition of architectural drawings in the Royal Scottish Academy Galleries. Though the main idea was to focus the architecture of Edinburgh during the last fifty years, the line was not drawn very strictly, and roughly the collection might be said to be representative of Scottish architecture in the Nineteenth Century. It showed that architecture must be accorded no insignificant place in any record of that period of

the life of the country. The work of David Bryce and Playfair naturally occupied a prominent place, and present-day architecture was well represented by Sir Rowand Anderson, the designer of the New University and McEwan Hall, and Hippolyte J. Blanc, whose *chef d'œuvre* is the handsome Coats Memorial Church, Paisley. Some years ago Edinburgh, in her zeal for city improvement, demolished several notable examples of fine old Scottish domestic architecture, but happily a more enlightened spirit is now manifest in an attempt to conserve what is artistic.

A. E.

PARIS.—Paul Renouard is, without doubt one of the most attentive observers of contemporary life. His colossal *œuvre* forms a living repertory of the events of his time, noted with an absolutely indefatigable zeal. Nothing could be of greater value to us than these drawings, instinct as they are with life, energy, and *spiritualité*; they constitute, as it were, the note-book of a fertile artist, whose very life and breath are involved in his work. One calls to



"THE REHEARSAL"

BY P. RENOUARD



"THE STAGE CARPENTER"

BY P. RENOUARD

mind the wonderful series he did for the Exposition Universelle in 1900, and that of Liège. In both are to be found not only studies of crowds but remarkable individual portraits, for Renouard is equally apt in delineating large assemblages of people and in individual portraiture. The two works here reproduced are a fresh affirmation of this; in his figure of an old man, this modern artist is seen to possess the exactitude of detail and precise draughtsmanship of a Memling or a Van Eyck.

The great exhibition of the works of Chardin and Fragonard organised by M. Armand Dayot at the Galerie Petit has been an entire success. Well represented as both of these admirable masters are in our national collections it was nevertheless unusually interesting to find here pictures lent by such great collectors as M. Groult and M. Henri de Rothschild. In addition, an opportunity was afforded of admiring the collection of Fragonard's drawings belonging to the Besançon Museum. We shall presently devote a more detailed study to this signal manifestation, which has met with unprecedented appreciation on the part of the Parisian public.

France just now possesses a galaxy of delightful humorists, and so the idea of organising a salon to be consecrated entirely to their works was particularly felicitous. Léandre, whose pastels have formed the subject of an article in *THE STUDIO*, exhibited on this occasion some of his excellent portraits in which, besides conveying a striking likeness of his subjects, he has vividly accentuated their humours, yet without indulging in grotesque exaggeration. Forain in his *Impressions d'Audience* has, like his great predecessor Daumier, found a subject for his raillery in the inequalities of the administration of justice. His satire is almost dramatic in its incisiveness. On the other hand Faivre, who aims his

shafts at the medical faculty, is extremely droll. Less personal than those I have named, Guillaume, too, makes some happy hits; Abel Truchet is a shrewd observer of Bohemian life, and Devambe excels in the most audacious foreshortenings.

The number of these humorists is legion, and there are few among them who cannot lay claim to truly personal gifts. It must suffice to mention the names of Gerbault, Bac, Ricardo-Florès, Hermann-Paul, Losques, Métivet. One of the greatest successes of this most interesting exhibition was Caran d'Ache with his toys—these are extremely simple in effect, but executed with so much originality and *esprit* that they are bound to become popular.

The Salons as usual closed their doors at the end of June, at which date the artistic season in Paris virtually terminated. An excellent show, however, which called for a visit was one held at Blot's, in the Rue Richepanse, consisting of paintings by certain talented artists, such as Francis Jourdain, Morisset, Urbain and Maudin, and there were also shown some delightful figurines in wood.

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The Salon d'Automne promises us a double treat this year. In one of the galleries we shall have a retrospective exhibition of Carpeaux, which is being organised by M. Sarradin with the co-operation of Mme. Carpeaux; then, as a sequel to the Russian Exhibition of last year, we shall have an exhibition of Belgian paintings, comprising more than 450 works, distributed over three rooms of the Grand Palais. M. Octave Maus, the distinguished president of the Libre Esthétique, is ardently devoting himself to this scheme.

Paris owes a new exhibition gallery to the intelligent initiative of M. Munzi, the energetic editor of "Modes" and various other journals. In point of size and lighting it is certainly the finest in Paris, and it is a pity arrangements were not made to hold the Chardin-Fragonard exhibition there.

H. F.

garment of taste is Grenander's ideal. He therefore cultivates straightness and parallelism. His ceilings and walls, his furniture and lighting apparatus, are treated with some of the soberness of the engineer. Yet the æsthetic is also active in him, and asserts itself in softening and embellishing; vertical lines are therefore sometimes gently inclined, and strong colours tempered. The logician cannot resist the temptation of the graces. J. J.

BERLIN.—Prof. Alfred Grenander, of whose interior designs several examples are here given, was called from Sweden to teach architectural drawing and sketching at the Royal Arts and Crafts School here. He is an excellent master, whose school bears a stamp of its own. His works prove that full scope is given to individualism, but a kind of modernised classicism is the common feature. The exactness and discretion of his methods have procured him important commissions from municipal authorities. Just now he is again building an underground railway and stations for the West End of Berlin. Prof. Grenander has built and furnished a good many houses; he is in the modern term "Raumkünstler" (artist for space) and "Innenkünstler" (artist for interiors). We must not seek imaginative revelations where commonsense is the guide. Practicability in the

BARCELONA.—The building in which the recent exhibition of fine and applied art was held consists of a great central hall, devoted to the larger pieces of sculpture, and a number of side-lighted rooms leading off it and given up almost entirely to the decorative arts, etchings and water-colours. Above these rooms run a series of galleries with good top lighting, which were devoted almost entirely to the oil



HALL OF HOUSE IN BERLIN

DESIGNED BY PROF. A. GRENANDER
EXECUTED BY SIEBERT & ARZENBERG



HALL

DESIGNED BY PROF. ALFRED GRENANDER



SITTING-ROOM

DESIGNED BY PROF. ALFRED GRENANDER
EXECUTED BY A. S. BALL, BERLIN



EXHIBITION ENTRANCE

(See Berlin Studio-Talk)

DESIGNED BY PROF. ALFRED GRENANDER
EXECUTED BY A. S. BALL, BERLIN

paintings. A number of rooms were allotted to different nationalities, but our remarks must, owing to limitations of space, be confined to the Spanish contributions.

Beginning with the Salon Reina Regente, one first noticed the canvas of Rodriguez Acosta, *The Seagull*, representing a young girl in a kitchen, surrounded by culinary impedimenta, the bright timid eyes of the girl being accountable for its title. There is much charm in the simple, broad treatment, which is combined with great richness of colour. Next this was another work by the same artist, *Lolita*, noticeable for its refined treatment and absence of loading of paint, a harmony in grey and gold. There is a delightful swing and go in the figures of the two girls in J. Mongrell's *Costumbres Valencianas*, but the composition, however, is not quite happy. The fruit-pieces of Julia Alcdye disclosed careful study and rendering of bloom on fruit.

A large canvas by Eugenio Hermoso, depicting a band of young peasants returning from a well, each laden with a bright earthenware jar, arrested

attention by its absolute joyousness. The whole key was very high, and, perhaps, over bright in colour. An absolute contrast was seen in a snow scene by J. Morera—snow-covered roofs against a snow-laden sky, a dark fountain, and dark muffled-up figures in the foreground. Here the tones were quiet, the paint simple but refined, and the sense of atmosphere achieved by quiet direct painting being such as to make this one of the finest landscapes in the exhibition. Ricardo Urgell's sombre piece of painting *Barcelona Market Place* offered a contrast with the brighter landscapes more in evidence, such as those of Aureliano de Beruete, whose clear brilliant tones are so fine in their values. In his *Escaped Bull* P. Uranga conveyed a clever effect of artificial lighting: the feeling of movement and panic were admirably suggested. Nonell's three large canvases—seated figures of peasant women—had a wall to themselves. His style is large, and in a curious manner suggests sculpture, probably owing to the bold drawing and directness of intention as well as rather massive modelling of the figures. Raurich showed a grey landscape, *Solitude*—a restful and refined work.

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Amongst other noticeable landscapes in the Spanish section were those of A. Casas: a brilliant garden scene by this artist giving a wonderful feeling of heat in its bluey-violet sky. Then there were some curious and eccentric works by J. Mir, showing sometimes, as in his *El Roca de l'Estant*, cool rocks surrounded by limpid pools: at other times, as in *Els Arbres Alts* (The High Trees), buildings visible through the stems and leaves, the whole treated with such a mosaic of spots of brilliant fantastic colour, that one seemed to be looking at some production of grotesque Japanese design. Two such absolutely opposed styles are somewhat remarkable in one man. Rusiñol sent several interesting tree subjects, and *The Rainbow* of S. Regoyos showed a clever and effective manipulation of light, while E. Galwey's white-blossom trees, seen against a deep-blue sky, revealed much charm of treatment and colour.

In J. M. Tamburini one found an idealist. His *Jésus Infant* was marked by refinement of colour

and restraint of treatment, combined with a poetic conception of his subject. Next to this was L. Barrau's *Café de Marina*, a realistic café scene, with curious effect produced by the reflection of green trees on the shining marble of the café table. Another interesting effect of reflection was to be noticed in M. Feliu's study from the nude—a young girl lying on a sofa with the flickering light from an unseen fire reflected on her head and shoulder: the effect somewhat bizarre certainly, but the quality of paint fine. Entirely different in treatment was E. Casals' *Un Rapto*, an admirable piece of construction, colour, and handling.

Almost an entire room was devoted to the works of Ramon Casas. The place of honour was occupied by his large equestrian portrait of King Alfonso XIII., exhibited at the New Gallery last autumn. Fine though it is, the sketch for it, made from the life, which was hung exactly opposite, is infinitely finer. The paint is quite thin and slight, but the work is that of a master, and there is not



INTERIOR

(See Berlin Studio-Talk)

DESIGNED BY PROF. ALFRED GRENANDE
EXECUTED BY A. S. BALL BERLIN



SELF-PORTRAIT

BY EMIL SCHNEIDER

one useless touch on the whole canvas. Zuloago sent thirty-four works, filling two entire rooms. Some of them have already been seen in London. Of his subject pictures, *l'endimiadores* was perhaps the finest; this is a massive composition, strong in colour and composition. His *Portrait of an Artist* was also admirable.

A. de Riquer's book-plate for the King of Spain, although a small work, must not be passed by. The design shows a crown upheld by dainty figures, with graceful garlands surrounding the Arms of Spain, and is in three colours. M. Feliu's drawings struck me as particularly strong and full of motion.

Passing to the sculpture section, the finest work was Joseph Llimona's figure of a young girl in white marble, so simply and tenderly treated, and so beautiful, that one

looks forward to seeing it in London. The same sculptor exhibited a fragment of a large and imposing group, which is to be placed in front of Barcelona University as a monument to Doctor Robert. Luciano Oslé also exhibited some fine work.

ISOBELLE DODS-WITHERS.

COLOGNE.—In Germany, the over-production of art seems to-day more appalling than ever—art, that is to say, which, while falling short of the high-water mark of pure artistic merit, is somewhat above the average. To those who know that true æsthetic pleasure is no more derived “from the conventional than from the eccentric,” it must therefore be welcome news that efforts are being made to restrict the limits of Art exhibitions to a reasonable number of works, selected from the best of the best. Germany can boast of a greater distribution of minor centres of culture than most countries; besides the capital towns of the various Federal States



“SIESTA”

BY FRITZ BURGER



"TO SCHUBERT"

BY WALTER OPHEY

Darmstadt, Düsseldorf, Mannheim, Heidelberg, and other places, including smaller towns with Universities, preserve and maintain their own peculiar sphere of spiritual life, where occasionally even the strain of pure artistic feeling may ring out fresh and true.

By selecting from the best efforts of a select few what will make the best harmony within a limited space, we may gradually solve the difficult problem of a really modern art exhibition—an exhibition raised to a high level in quality, and necessarily (most happily, let us say) limited in quantity. This principle, put into practice with unflinching severity, means a wholesome reform, if not a revolution in the system of art and applied art displays. The result, if not immediately satisfactory to all concerned, must in course of time find its due reward in the recognition and

praise of those who care deeply for the progress of art and taste.

At Cologne this system has been well carried out in connection with the art exhibition now being held there. There have been private invitations only; the most eminent artists and craftsmen contributing a share to the *ensemble*. A sober, subdued tone seems to pervade the rooms; each picture, piece of sculpture, or other object is placed in harmonious relation to its neighbour and the general environment, though it must be said that a little more comfort in the way of chairs and

lounges would be an advantage.

The department of applied arts and "Raumkunst" is the chief feature resulting from the new arrangement. Here the system adopted is that of



"EVENING LANDSCAPE"

BY A. HÖLZEL

Studio-Talk

changing the exhibits from time to time: these "wechselnde Ausstellungen" comprising modern fans, glass, silver objects, metal and earthenware. Thus there have been or will be a breakfast table and a dinner table laid and equipped as for actual use; interesting contributions by Professors van de Velde and Olbrich; some domestic architecture by Olbrich and Paffendorf, a show of artistic photographs, posters, etc., each display lasting about a month.

Among the paintings proper, the older men, like Professor Hölzel, are as fresh as ever, but younger men are promising to come to the front, particularly in landscape. I may mention without prejudice to those unnamed, a fine moonlight effect entitled *To Schubert*, by Walter Ophey; *A Lady in White* by Robert Weise; *After the Storm* by Fritz Westendorp, and a Self-portrait by Emil Schneider. Among the small exhibits of sculpture some animal studies seem to prove that the interest and appreciation of animal life is gaining ground with Teutonic artists of the younger gene-

ration. There is a fatigued draught horse, *Das Arbeitspferd*, by Arthur Hoffmann, and some portrait busts by Heinrich Jobst, also a bust of *St. John the Baptist* by Kornhas, and the *Sandalenbinderin* by August Kraus, as well as a novel rendering of the *Rattenfänger* ("The Pied Piper of Hamelin") by Hengstenberg. W. S.



"ST. JOHN THE BAPTIST" (MAJOLICA BUST)
BY PROF. K. KORNHAS



"AFTER THE STORM"

BY FRITZ WESTENDORP

DÜSSELDORF. — Of all the German poets not one has so sung himself into the hearts of his own people as Heinrich Heine. And yet, one of the greatest living poets of all time, he has suffered as none other from an antagonism that has amounted to hate. His politics and his creed arouse a bitterness which even now find vent in a vindictive war against his memory.

Düsseldorf's claim to fame in the eyes of the world rests largely on having been the birth-place of Heine, and yet such has been the bigoted political and religious opposition, that all efforts to erect a public monument to his memory have failed, though the money was forthcoming. It is, however, due to the enlightenment of a few public-

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BUST OF HEINRICH HEINE
BY ADOLF SCHMIEDING

spirited men that Düsseldorf has now, if not a public monument, at least a sacred spot where the name of her greatest son shall be held in reverence.

For years a bookseller of Leipzig, Frederick Meyer, was occupied in making an exhaustive collection of Heine literature, one representing all the first editions, all his earliest scattered writings, all other editions and translations, as well as all the known literature concerning Heine. It was a wise and fortunate decision to purchase this collection for Düsseldorf with a part of the money intended for the monument that could not be erected. This step was entirely due to the persistency and wisdom of these few men. It is also due to them that one room has been set aside in the new Town and State Library, which is henceforth to be known as the "Heine" room. This is a lovely, restful spot, quiet in colour and dignified in its simple architecture, and here this interesting collection has found a worthy resting place. And here, within a few weeks, there has also been placed on a fitting and simple pedestal, a bust of the poet by the Düsseldorf sculptor Adolf Schmieding.

To those who love Heine, to translate his poet's soul into his face would seem as hopeless a task as to clothe his immortal verse with the halting words and rhyme of a foreign language. But after the first glance at Schmieding's Heine all doubt vanishes. It is indeed youth that has immortalised youth! The young sculptor has been inspired to portray the young poet, before mental and physical suffering had made of him a heroic martyr. It is the young poet of "Das Buch der Lieder" (The Book of Songs) Schmieding has portrayed for us with ardent love and enthusiasm, using the Oppenheim portrait of Heine as the basis of his work. A beautiful poet's face with a high, narrow forehead, across which the hair falls in disordered locks; dreamy half-closed eyes with lower lids characteristically updrawn, and a whimsical, sad touch to the rather full lips, in which we recognise the genius whose wit suffering could not subdue. The face is full of a poetic, dreamy charm, and the faint shadow of a smile makes it all the more human. It is an appealing and noble work that all

lovers of Heine who make pilgrimages to the town of his birth should see. And yet the idle folly to deny Heine a memorial of mere stone — Heine, whose songs, long after that stone shall have crumbled away, will live in the hearts of the German people! MRS. JOHN LANE.

(Our notice of the Düsseldorf Art Exhibition is unavoidably held over.)



WOOD FIGURE BY LUDWIG PENZ
(See Vienna Studio-Talk)



WOOD FIGURE BY LUDWIG PENZ
(See Vienna Studio-Talk)

Studio-Talk

VIENNA.—The carved wood figures here reproduced are the work of Ludwig Penz, a talented young craftsman, whom I have, I think, mentioned before in my notes.

The recent exhibition of the Secession was of more than usual interest, not only on account of the valuable work exhibited by its members but also for that contributed by the Society's guests, for, true to her traditions, she opened her doors wide for strangers. Among the latter, Charles Cottet and Henri J. Edouard Evenepoel deserve a first place. Over forty examples of Cottet were shown, a treat for which we were grateful to the organizers. One of his finest pictures is the *View of Pont-en-Royans*, a work exquisite alike in tone and conception. His pictures of Brittany and the Breton peasantry, were also highly appreciated. Scarcely less interesting were the works of the Belgian master, Evenepoel, who died in Paris in 1899. Among other guests, Max Slevogt, of Berlin, was well represented by five works; Artur Kampf, also of Berlin, by some portraits and other works; and Hans von Hayek, of Dachau, by one picture, *Alte Häuser am Hang*. Adolpho Levier and Wilhelm Legler, who were represented, the former by a lady's por-



WOOD FIGURE BY LUDWIG PENZ

trait, and the latter by several landscapes, are both of Austrian nationality, but domiciled abroad.



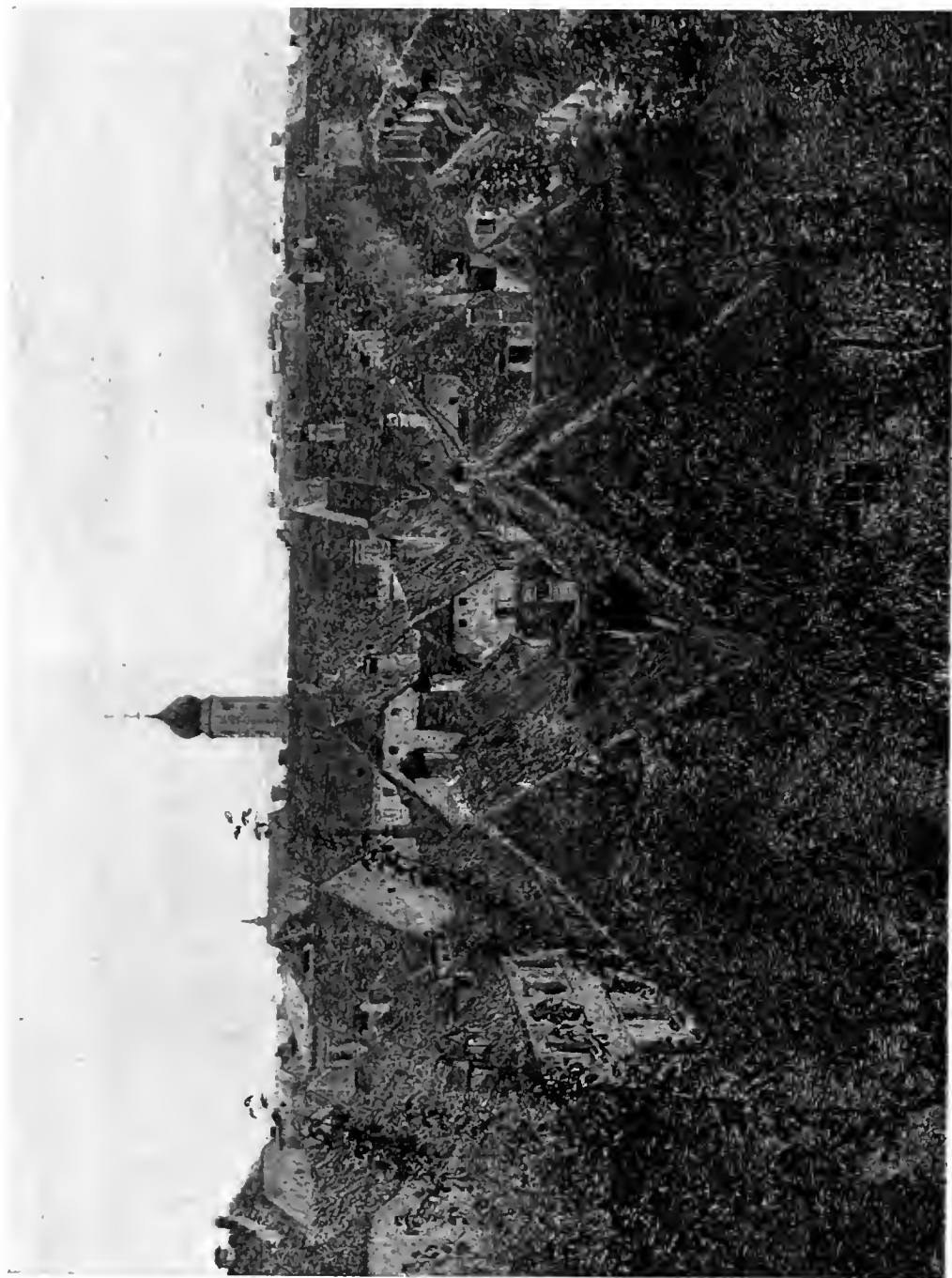
WOOD FIGURE BY LUDWIG PENZ

Among the "Secessionists" themselves, the etchings of Ferdinand Schmutzer, which were hung in the *Ver Sacrum* room, offered a good opportunity of following this artist's methods. Enormous as are the plates he manipulates, he succeeds in bringing out the finest tones. Among these etchings of his was a characteristic portrait of the artist's mother, portraits of Joseph Kainz, the celebrated actor, Burgomaster Dr. Lueger, a lady seated at a piano, several coloured etchings, bits of architecture (including some from Oxford and Chester), and some *genre* subjects.

Among landscape painters Ludwig Sigmundt takes a prominent place. His country scenes show his remarkable power of minute delineation, and in common with his garden pictures testify to the painter's loyalty to nature, whose beauties he interprets with a truly personal charm and delicacy of touch. An interesting example of his work is *Die Alte Stadt* (The Old Town), here reproduced as a coloured supplement. Adolph Zdrazil



WOOD FIGURE BY LUDWIG PENZ



"THE OLD TOWN," FROM THE OIL PAINTING BY LUDWIG SIGMUNDT.

Studio-Talk

(Troppau) in his *Mill-pool* gave us a lovely piece of country life. Richard Harlfinger exhibited some Viennese scenes which show great promise: Leopold Stolba some landscapes; Alois Hänisch, *A Summer Day, after Rain*, and some really delightful bits of still life. Ferdinand Andri only sent one picture, *Daybreak*, a mystic motive widely different from his usual work. Otto Friedrich's bits of mountain scenery and lakes are full of feeling. Anton Nowak, too, seeks his motives in the high mountains, his *Forge at Filzmoos* being a characteristic work.



WOOD FIGURE BY L. PENZ

Turning to the artists who do figure subjects, Maximilian Lenz, Max Liebenwein, Josef Mehoffer, Theodor Axentowicz, Rudolf Jettmar, and Ernest Stöhr, were all well represented. Friedrich König, in his *Sleeping Amor*, contributed

a fine example of his imaginative work. Rudolf Nissl, Walter Fraenkel, Alfred Offner, and Oswald Roux must also be mentioned, as also Fredericke von Koch, Angela Ella Adler, and Helene Scholz, three gifted ladies, the last-mentioned a sculptor. Nor must I omit to name Rudolf Bacher's three portraits of gentlemen, all life size and full of characterization.

Anton Hanak's marble bust *Magdalena*, several heads from the same model in different attitudes, by Ivan Mestrovic, and Alfred Hoffmann's bronze statue *Jugend* were notable contributions to the

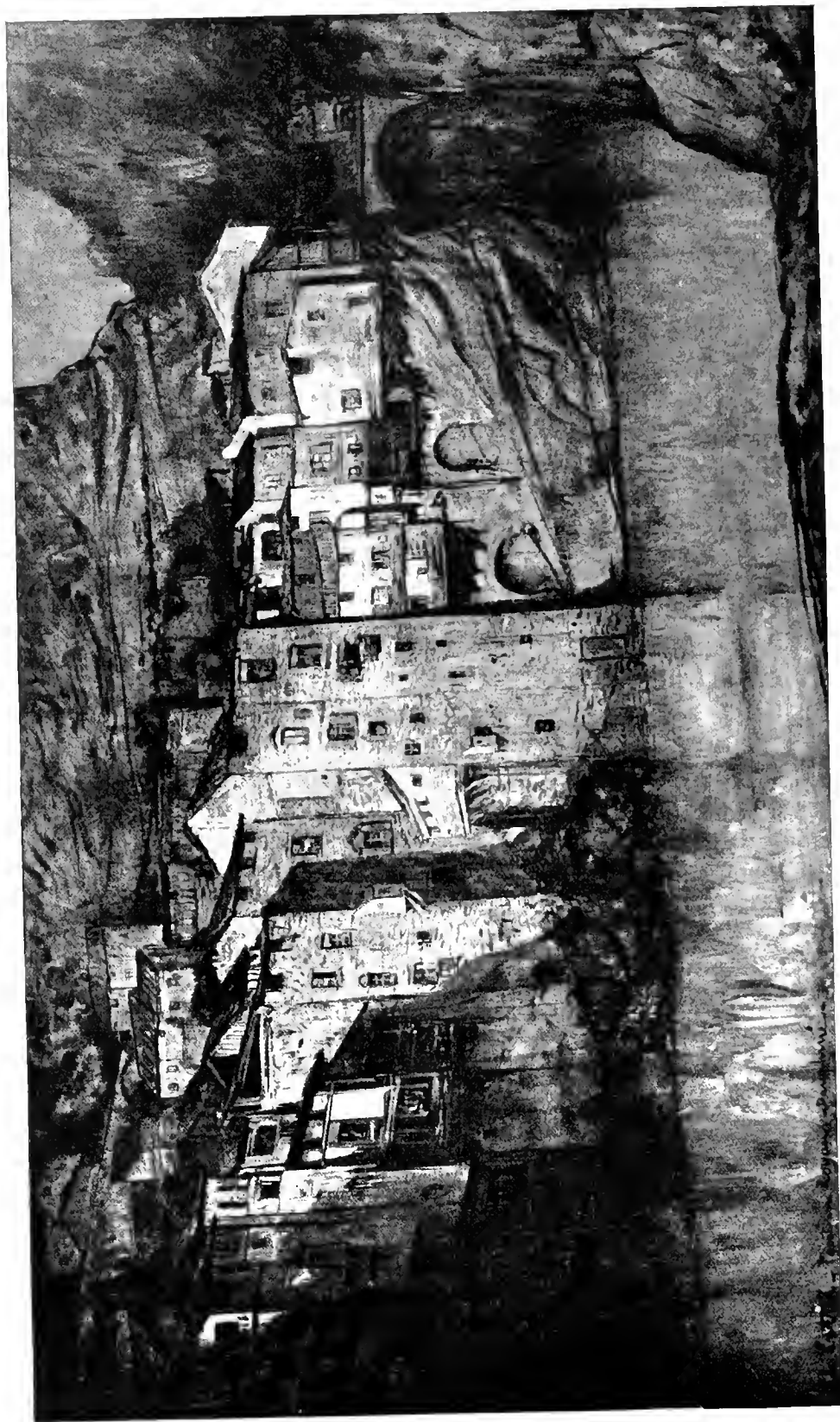
plastic section, to which also Rudolf Bacher, just mentioned as a portrait-painter, contributed a bronze bust of an aged lady—a relation of his.

A. S. L.



"THE FORGE AT FILZMOOS"

BY ANTON NOWAK



"VIEW OF PONT-EN-ROYANS"
BY CHARLES COTTET

Studio-Talk

STOCKHOLM.—Mdlle. Ruth Milles, like her brother, the eminent Swedish sculptor, Carl Milles, of whom I shall have more to say anon, has studied some time in France. The accompanying illustrations prove her to be an artist possessed of a most charming grace of line and grouping, in many cases coupled with an almost tender sincerity,

and more often than not with the perhaps less feminine but not less desirable quality of modern breadth and freedom. The work of Mdlle. Milles betrays an observant and appreciative eye, and she seems to be singularly happy in the choice of her subjects and models.

G. B.



"THE YOUNG MOTHER"
BY RUTH MILLES

nor Stefani devoted himself to organising special individual shows, among them one of Sartorelli's and another of Grosso's works. With exquisite taste and true knowledge, he has now brought about this year's exhibition, the subject of these notes. Let us first of all say a few words about the men who are no longer with us.

Antonio Fontanesi, who died some twenty-five years ago, was represented by three landscapes full of vigour and grandeur. He obtained very striking results by using, as groundwork on a white canvas, a transparent



CARVED WOOD FIGURE BY L. PENZ
(See Vienna Studio-Talk)



"RETURNING FROM CHURCH" BY RUTH MILLES



"PEASANT WOMAN" BY RUTH MILLES
(See Stockholm Studio-Talk)

golden-brown hue, on which the right colour is afterwards laid, thus achieving most surprising effects without ever falling into mannerisms. Particularly admirable are his skies, produced with most simple means and without any display of high-flown technique. Mosé Bianchi was a disciple of the school of Hayez. He quickly managed, however, to emancipate himself from everything that was purely academic, and thus freed himself from old prejudices. Beginning with the rigid formularies of a school founded largely on pedantry, he gradually felt the need of adding to the historical picture some episode from actual life. His two paintings here exhibited, *Ritorno alle Capanne* (The Return to the Huts), and *In Brianza*, are certainly remarkable when the origin of this artist is taken into consideration.

In Conconi's work the influence of his contemporaries can be seen, and especially that of Cremona. His chief characteristic is a contempt for everything that is merely conventional, and he willingly sacrifices technique for expression. Cremona is very strong in *chiaroscuro*, and for this reason his crayon drawings, now very rare, are greatly sought after. Palizzi, the animal painter, introduced bold innovations into the Neapolitan school. His little painting of a she-goat is a precious piece of work. We must not omit to mention Piccio, whose auto-portrait and sweet *Madonna* breathe the true modern spirit. In the paintings of Signorini the most remarkable trait is the grandeur of his colouring. Up to the last years of his life he was a gallant fighter of the Tuscan school—the "Macchiaiuoli" ("stainers") as they were called.

And now let us pass to living artists. Fragiaco is—as he always has been—admirable in tone and poetic feeling. Mysterious evening voices, soft twilights, speak in his landscapes, and a sense of sadness seems to pervade his canvases. In *Alba* (The Dawn) one sees Venice at daybreak with its street lamps still lit; the whole is filled with an exquisite but robust feeling for truth, the vision of a sensitive soul. Equally worthy of note were his *Piazza San Marco* and his *Notturmo*. Guglielmo Ciardi, a distinguished and vigorous painter, keeps his place amongst the leading Italian



"THE LITTLE GOOSEHERD" BY RUTH MILLES
(See Stockholm Studio-Talk)



"THE FIRST SNOW"

BY BARTOLOMEO BEZZI

landscape painters. His son Joseph was represented by a painting named *Alla Fontana* (At the Fountain)—a Venetian subject.

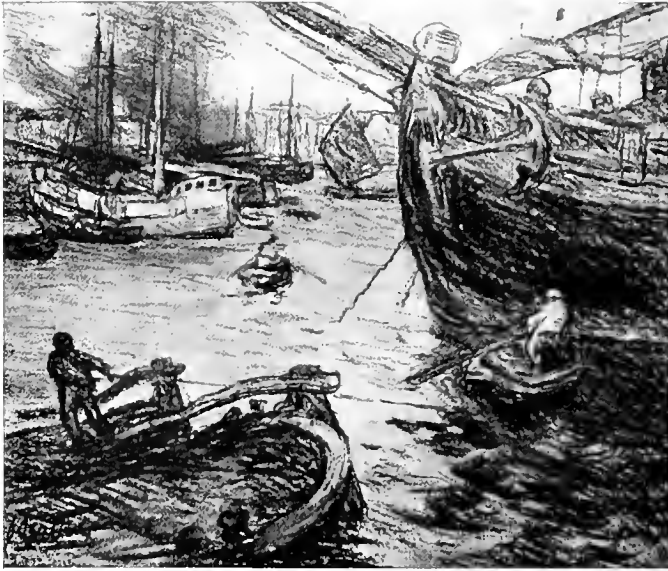
Bartolomeo Bezzi has a lyric nature, and in simple accents sings to us of the quietness of the lake, the colour of the skies, and the impression that one experiences on seeing the first fall of snow. He excels in the graduation of tones. Sartorelli, who has had already a show of his own at Buenos Ayres, had on this occasion two pictures which revealed him at his best. That ever-young painter Delleani, of Turin, with his studies, which are little masterpieces, sounded the sincere and joyous note which fittingly represents the Piedmontese landscape school. Miti-Zanetti well maintained the good reputation he has established.

Concerning the figure painters, I must first of all mention the sympathetic and energetic Mancini, whose strength lies in portraying individuals in their natural attitudes. Not only for this reason, but because of the intense vitality

of his work and the characteristic impressions he gives to his heads, I consider him to be the first portrait-painter of modern Italy. He has had the bad fortune—I should prefer to say the good fortune—of not being a fashionable portrait-painter, owing perhaps to some technical eccentricities of his, which, however, only reveal his almost fanatic tendency to reproduce the real, with that fidelity that is the most enviable gift of portrait-painters of any time.

Michetti is a pure realist who draws his inexhaustible form from nature. His *Voto* (The Vow) is an ornament to the National Gallery of Rome. In the present exhibition there were three studies for this work, a charming figure of a girl, a vigorous auto-portrait, and a splendid study for *La Processione dei Serpenti*.

At the other extreme there is Boldini, who, with a firm brush, depicts the nervousness of the modern woman and the rustling of her dress. Besides his elegant *Miss Mary*, he was represented by his



"ON THE GUIDECCA"

BY FERRUCCIO SCATTOLA

characteristic *Suonatore di Trombone* (The Trombone Player), painted on a bluish-grey background.

In Grosso we notice a great virtuosity, such as makes us forget the occasionally superficial character of his work. Painting is to him a true enjoyment, altogether devoid of asperity. Silk dresses, with a tendency to yellow and white, are painted by him with a master stroke, full of technical skill. I must mention also Sartorio, Fattori, and Alberto Pasini who worked with great success in Egypt. Among the young men there is Scattola, a fine colourist, and Selvatico, a most refined portrayer of feminine emotion.

As is always the case, sculpture was somewhat of a Cinderella at this exhibition, though it was here represented by some characteristic works of great artists, like Gemito, Bistolfi, Trentacoste, Calandra and Rubino.

The "clou" of the exhibition was the room devoted to Ettore Tito, who, after the signal success achieved at the Milan Exhibition last year, managed, with his marvellous activity, to produce a collection of

paintings not before exhibited. Still in the prime of life, he holds the foremost place amongst the painters of his own country. His eye has taken in the beauty of Italy as no one has done before him. In his *Sotto la Pergola* (Under the Pergola) the *motif* is one which he has dealt with under the most various aspects and with undiminished enthusiasm. The sun is shining through foliage on some pretty Venetian girls dressed in light colours, who are most attentively and gleefully listening to the reading of a love-letter by one seated in the immediate foreground, who wears a scarlet blouse, and forms the dominant note of the picture, which is a splendid harmony of colours. In another work of his called *La Vita*

(Life), representing some women nursing their children, the keynote is a serene calm.



"NINA"

BY LINO SELVATICO



"LA VITA." BY ETTORE TITO

Tito excels in delineating the female head, and he sent to this exhibition one of the best specimens of the kind. Among other paintings of his which were shown on this occasion, there was a sea-piece in which the blue sea is reproduced with more sincerity and force than I remember to have seen in any other painting. The lines of waves seem endless, they come on, one over the other, foaming and roaring, towards the onlooker, lightened up by the reflections of the setting sun. In *L'Alzaia* Tito was seen to advantage as an animal painter.

One must not forget, as I said on another occasion, that Tito is one of the few Italian artists who know how to treat the nude in the open air, his modelling being remarkably bold, yet entirely free from mannerism. I was therefore pleased to see in this show some studies, full of life and action, of boys bathing in the sea or lagoon. Nor must I omit to name his *Leda*, a picture vibrating with light and life.

L. BROSCHE.

REVIEWS AND NOTICES

Poets' Country. Edited by ANDREW LANG. Illustrated by FRANCIS S. WALKER. (London and Edinburgh: T. C. & E. C. Jack). 21s. net.—In choosing his collaborators for this new study of the environment in which the great English poets produced their masterpieces, the editor has shown his usual tact and discretion, each of them being specially fitted to deal with the branch of the subject entrusted to him. Mr. Lang has himself dealt with Scott and Shelley, whilst Mr. E. Hartley Coleridge has treated his great namesake, as well as Wordsworth and Byron; Professor T. Churton Collins, Milton, Dryden, Goldsmith and the minor poets; the Rev. W. T. Loftie, Chaucer, Goldsmith, Keats and Spencer, and Mr. Michael Macmillan, Burns. In spite of all that has already been written on the poets, each of these true experts in criticism and literary style has either something fresh to say or is able to present long accepted truths in an original manner, as when Mr. Lang remarks that to get at



“UNDER THE PERGOLA

BY ETTORE TITO



"THE TROMBONE PLAYER"

BY GIOVANNI BOLDINI

the truth of Shelley's poetical relation to Nature it is only necessary to reverse all that he has already said about Scott; Mr. Coleridge observes that Coleridge was country-born but town-bred; professor Collins likens Tennyson's descriptions to exquisitely finished cameos, and Mr. Loftie humourously observes in his essay on Keats at Enfield, that the operation of church restoration was not invented a hundred years ago. It is somewhat to be regretted that the numerous illustrations of a book of such varied attractions should all be from a single hand, especially as, with some exceptions, notably in his renderings of the Vale of Health, Hampstead, and the Poet's Walk, Eton, Mr. Walker takes an essentially prosaic view of his subjects, ignoring the delicate and mysterious grey effects that are so characteristic of the atmosphere of the British Isles. His love of red often leads him astray, his reflections are not always true to Nature, and it is sometimes a little difficult to recognise his interpretations of familiar themes, such as Byron's Tomb, at Harrow, which, instead of being perched on the edge of a hill has the appearance of being in a flat, green field.

Tē Tohunga: The Ancient Legends and Tradi-

tions of the Maoris. Collected and pictured by W. DITTMER. (London: George Routledge.) 25s. net. —Appropriately dedicated to the Right. Hon. R. J. Seddon, who during his long term of office did so much for New Zealand, this collection of the quaint and gruesome legends of New Zealand with their weird interpretations in black-and-white, will do much to clear up certain problems that have long puzzled the student of folk lore. At first repelled but later fascinated by the strange stories told him by the tattooed natives with whom he foregathered around their camp fires during his wanderings, Mr. Dittmer carefully wrote down all that he heard, and later endeavoured with varying success to give pictorial expression to his notes. Specially noteworthy are the Chant of Rangi-Nui, the Creation of the Stars, the Fight of Night and Day, and the Creation of New Zealand, the illustrations of which are less weirdly grotesque than those for instance of Tiki and the Creation of Hawaiki, in which the figures are mere caricatures of humanity.

Three Vagabonds in Friesland with a Yacht and a Camera. By H. F. TOMALIN. With photographic pictures by ARTHUR MARSHALL, A.R.I.B.A., F.R.P.S. (London: Simpkin, Marshall.) 7s. 6d. net. —The purpose of this delightful volume, as explained by one of the three "vagabonds" responsible for its production, is to divert rather than educate, and it must certainly be conceded that its primary aim has been fully realised, for the interest is sustained from beginning to end, the reader being kept constantly on the *qui vive* as to what is coming next. The "vagabonds" were evidently travellers of the best type, who left their insular prejudices—if they ever had any—behind them, made a point of getting into true *rapport* with the natives, the charm of whose unsophisticated ways they recognised, and met all the difficulties with which they had to contend with cheery brightness. Their experience proved how false is the libel that in matters commercial the fault of the Dutch is giving too little and asking too much, for they met with nothing but kindness from the countrymen with whom they were brought into contact, the result of course in a great measure of their own wisdom in not expecting too much. To them the human interest always forcibly appealed.

Reviews and Notices

and they found it inexhaustible in the old-world farms and villages in which the simple people live, contentedly pursuing their archaic agricultural methods and lovingly tending the cattle on which the prosperity of their native land mainly depends. Even without the admirable photographic plates, of which there are nearly a hundred of typical indoor and outdoor scenes, portrait groups, etc., the book would be a valuable one, but with them it will take rank amongst the best illustrated volumes of travel that have recently appeared. The chapters on Volendam and Marken are especially fascinating, so clearly are the characteristics of the people, who differ greatly from the rest of their fellow countrymen, brought out, and some of the illustrations, notably *The Student*, *Tired Brothers and Sisters*, *The Watched Pot* and the *Zuyder Zee Fishermen* are true works of art, whilst the appendices on architecture, nature notes, etc., from the pen of Arthur Marshall give a kind of scientific background to the light and charming text.

Studies in Pictures. By JOHN C. VAN DYKE. (London: T. Werner Laurie. New York: Scribner.) 6s. net.—Written primarily for the guidance of his fellow-countrymen in their travels in Europe, these studies from the pen of the eloquent American writer will be found extremely useful to all students who would gladly distinguish between the true and the false, the inferior and superior, in art, yet distrust their own judgment, and are puzzled by the diversity of opinion met with on every side. Mr. Van Dyke is a most trustworthy guide, who knows what he is talking about, with a knowledge rare indeed even amongst those who enjoy a great reputation as critics. He has the intuitive sense that can never be acquired by those in whom it is wanting, enabling him to recognise at a glance the work of a master, and he imparts his information in clear incisive language, that can be as readily understood by the neophyte as by the accomplished scholar.

The Discoveries in Crete, and their Bearing on the History of Ancient Civilisation. By RONALD M. BURROWS. (London: John Murray.) 5s. net.—The literature of Cretan Archæology has been accumulating so much since Mr. Evans's pioneer discoveries initiated this profoundly interesting field of research a few years ago, that only the expert is able to keep pace with it. Entirely opportune, therefore, is this volume, in which Prof. Burrows reviews the chief results so far accomplished. His aim has been to make it a general introduction to the subject, suitable for the reader who has little, if any, knowledge of it, and to that end he has

avoided technical terms wherever possible. At the same time the needs of the student who intends pursuing the subject seriously have been provided for in the ample bibliography and detailed plan of the Palace of Knossos appended to the volume.

Das Bildnis im Achtzehnten und Neunzehnten Jahrhundert. Von Dr. JULIUS LEISCHING. (Vienna: Anton Schroll & Co.). Price 7 kr.—The portrait exhibition held last year at the Austrian Museum in Vienna, simultaneously with the German centennial exhibition in Berlin, gave ample opportunity for the study of portraits of the eighteenth and nineteenth centuries, though unfortunately neither England nor France was even fairly represented. Dr. Leisching, who is Director of the Moravian Industrial Museum at Brünn, was invited to lecture on this subject at the Austrian Museum, Vienna, and the work under consideration is an expansion of these lectures. The author writes in an interesting way, and treats at length of the great masters of the period in Germany, England, France, paying particular attention to the influence of Van Dyck, which, he says, shows itself strongest on the English masters, who were not only great artists of the brush, but who also well understood how to please. He shows, too, how great was Lawrence's influence on the Viennese artists of his day—on Daffinger, Danhauser, Amerling, Eybl and others, above all, Amerling, who went to England for the purpose of studying under the English master. The author gives full credit to Waldmüller, who, with Pettenkofen, ranks among Austria's greatest painters, and it can but be a question of time before he is recognised outside German-speaking countries. The work contains a number of interesting reproductions.

French Furniture. By ANDRÉ SAGLIO. (London: George Newnes.) 7s. 6d. net.—Copiously illustrated, well translated into English, and, with an exhaustive subject index, this new volume forms a useful addition to the Applied Arts Series. From the pen of a true expert on the subject of furniture, it deals exhaustively with the evolution of that of France, beginning with the results of the Roman invasion of Gaul, bringing the story down to the fall of the first Napoleon, and concluding with an eloquent prophecy of a new revival of decorative art, which the writer argues must be imminent because such a renaissance invariably follows a decadence.

The Petit Trianon, Versailles, is the title of a work which Mr. Batsford is publishing in three parts at one guinea net each. It consists of an extensive series of measured drawings, photographs, etc., of the palace of the Petit Trianon, which is

of especial interest to architects as being a complete example of French architecture of the best period of the eighteenth century. In addition to the drawings and photographs of the entire exterior and interior, the illustrations include a large selection of furniture, numerous details of iron and brass work, accompanied by descriptive letterpress and an historical account of the building. The authors are Messrs. James A. Arnott and John Wilson, architects, to whom we presume are due all the drawings contained in the work, with the exception of two or three by Mr. J. Douglas Trail.

A knowledge of equine anatomy is not, it is to be feared, a strong point with many artists who introduce the horse into their paintings and drawings, and some who even specialize in this direction have a good deal to learn. To all such may be commended a portfolio of drawings published in this country by Mr. Fisher Unwin, and in Leipzig by the Dietrich Verlaganstalt (T. Weicher), under the title of *The Horse: A Pictorial Guide to its Anatomy* (£1 10s. net). It contains 110 drawings by Hermann Dittich, beautifully reproduced in collotype, with explanatory notes by Profs. Wallenberger and H. Baum, translated by Prof. Sisson, of Ohio State University. The muscular and osteological systems are drawn with remarkable accuracy, and the work cannot fail to be of the utmost service to painters and draughtsmen.

The third volume of Arthur L. Jelinek's *Internationale Bibliographie der Kunstwissenschaft* (Behr's Verlag, Berlin, 15 mks.) contains the entries for the year 1904—more than five thousand in number. We regretted to see announced recently the death of the compiler of this extremely useful publication, but we trust that a worthy successor will be forthcoming to continue his work.

Mr. G. Owen Wheeler's *Old English Furniture of the Seventeenth and Eighteenth Centuries* (L. Upcott Gill, 7s. 6d. net) is in the main a reprint of an instructive series of articles written by him for "The Bazaar." The subject is one in which a large number of people take a keen interest, and those of them who are in need of advice and information about it will find Mr. Wheeler's book a reliable guide. Those especially whose knowledge is scanty will profit greatly by his exposure of some of the methods adopted by the faker. A large number of excellent reproductions of representative pieces, by great craftsmen of the epoch dealt with, accompany the letterpress.

The second edition of *Chaffers' Handbook to*

Hall Marks on Gold and Silver Plate, edited and extended by Christopher A. Markham, F.S.A. (Reeves & Turner, 6s.), contains upwards of 200 marks not before given, bringing the various alphabets up to the present time.

The "Golden Poets" series, published by Messrs. T. C. & E. C. Jack (2s. 6d. net per vol.) has received two further additions—*The Poems of Byron*, with an introduction at once biographical and critical, by Mr. Charles Whibley, M.A., and illustrations by A. S. Forrest, and *The Poems of Keats*, to which Mr. Arthur Symonds contributes a critical study of the poet, while Mr. Edmund Sullivan furnishes the illustrations. Each volume consists of about 250 pages, and one among other excellent features is the clearness of the type.

Practical Stencil Work, the second of the "Decorator" series of Practical Handbooks, is a concise and lucid guide to designing, cutting, and application of stencils to different purposes. It is written by Mr. Scott-Mitchell, a lecturer at the City and Guilds of London Institute, and is illustrated by over a hundred examples of designs suitable for this process. The book is published by the Trade Papers Publishing Co. at 3s.

Although wood engraving in this country is now almost entirely employed for technical and trade purposes, in the United States woodcuts are still in demand for pictorial illustration, and in Germany also there is a fair demand for these. There is not much likelihood of any considerable revival of this craft, but those desiring information about the *modus operandi* to be pursued cannot do better than consult a little book published by Messrs. Dawbarn & Ward in their "Useful Art Series." It is entitled *Wood Engraving and Placard Cutting*, and in the latest edition is supplemented by an instructive article, written and illustrated by Chas. E. Dawson, on "Lino. Cuts: a New Method in Block making for Posters and other Bold Work; also for making Tint-blocks for Two-Colour."

The designing of wicker and cane furniture has hitherto received much more attention on the continent (particularly Germany and Austria) than in this country, where most of the work turned out is either commonplace or unduly elaborate and fanciful. We are glad, however, to see evidence of a marked improvement in this respect in the pages of an illustrated catalogue sent us by the maker of the "Dryad" Cane Furniture—Mr. H. Peach of Leicester. The furniture illustrated therein is much above the average, in general design and construction, of that met with in this country.

THE LAY FIGURE: ON CHOOSING A SUBJECT.

"I WOULD much like to give some of you artists a little advice about your choice of subjects," said the Philistine. "So many of you seem to have no earthly idea of painting anything that is of the remotest interest to sensible people, that I cannot help thinking there must be something radically wrong with the artistic intelligence. Don't you ever think ; or do you just put down the first thing, whether it has any meaning or not, that comes into your heads?"

"Fools rush in where angels fear to tread!" commented the Man with the Red Tie. "You are over-bold, my friend, to offer advice to your betters. What are your qualifications for the part you want to play? Do you know anything about art?"

"Do I know anything about art?" laughed the Philistine. "Of course I do. I know a good picture when I see one, and I flatter myself that I could pick out in a few minutes all the best pictures in any gallery that you could take me to. I am never in any doubt about the things I like."

"What a gift!" sighed the Art Critic. "You make up your mind at once, without hesitation? You decide off-hand what is good or bad, and it all comes quite easy to you?"

"Perfectly," replied the Philistine ; "I can never see that there is anything to hesitate about. The good points of a picture are so evident that any intelligent man can see them in a moment. What puzzles me is that such a lot of artists should be so incapable of grasping what is to me a simple matter of course."

"Would you be so kind as to explain," said the man with the Red Tie, "what are the good points which are so evident in the pictures you admire? What is it that appeals to your infallible judgment and satisfies your taste with such electrical suddenness?"

"You are ready to seek my advice, after all," chuckled the Philistine. "I will tell you what I think. A good picture is, first of all, one that has a meaning and tells an interesting story; one that has a good subject, in fact. Secondly, it is one that is well painted and properly finished, not a mere mass of daubs and streaks of paint. Thirdly——"

"Oh, never mind about your thirdly," interrupted the Critic. "Your first point is quite enough to go on with. A picture, you say, should have a good subject, and so far I am quite with

you, for I hold that artists should exercise the utmost care in their choice of subject. But you also say that the picture should tell an interesting story. What do you mean by that?"

"I mean that it should illustrate some incident from life," replied the Philistine ; "some historical event or some present-day occurrence worth making a note of. The people painted ought to be doing something serious or amusing ; I hate to see them simply lolling about trying to look pretty."

"In other words, you want something of the snapshot type," said the man with the Red Tie ; "a mere commonplace record of a bit of every-day life."

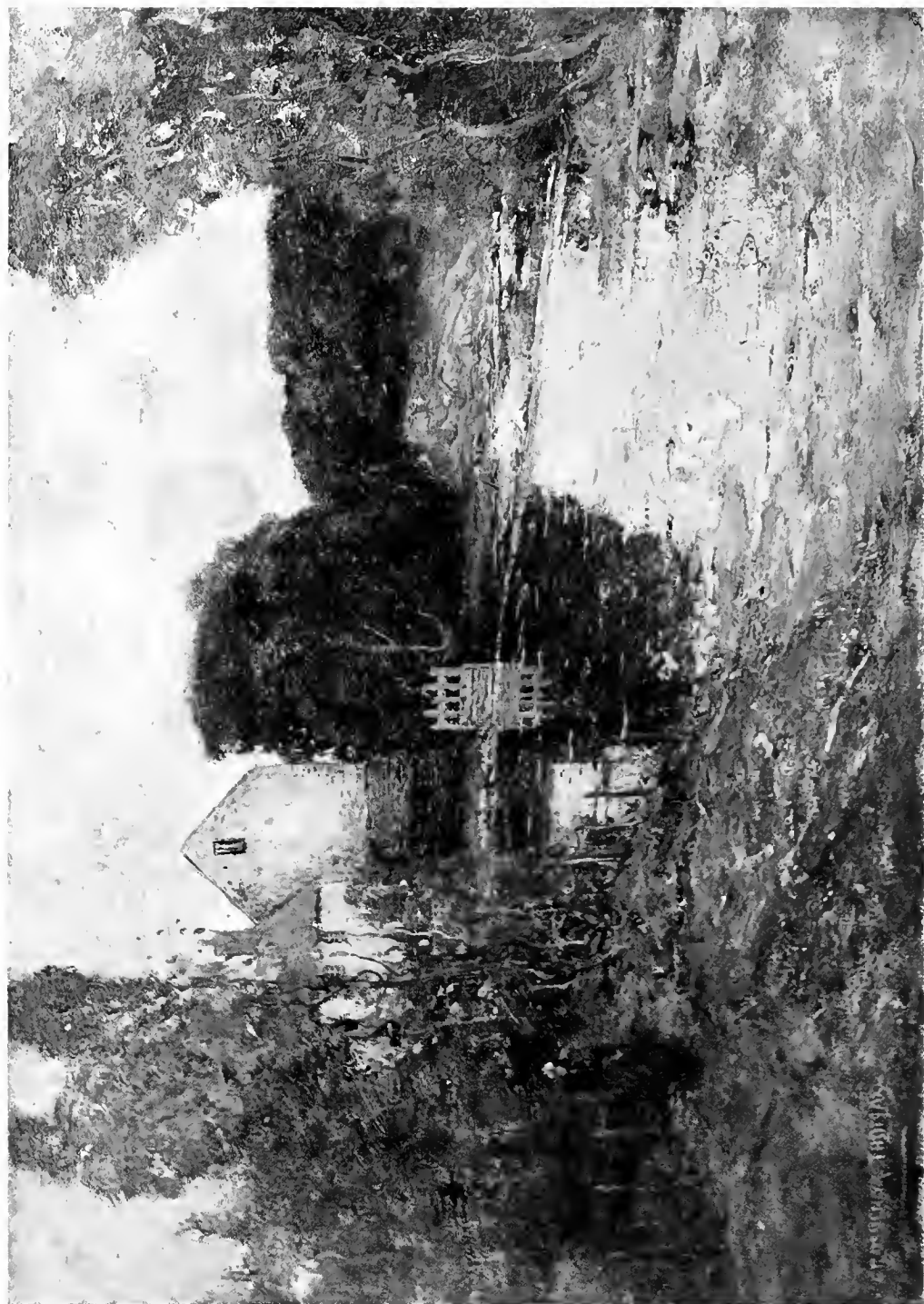
"Well, why not?" returned the Philistine. "I am sure I have seen many snapshots which were much more interesting than half the pictures you men paint."

"Interesting to you, no doubt," said the Critic, "because your vision is so limited that you cannot see anything that is not absolutely commonplace and ordinary. You have no idea whatever of any art that is not simply literal and unimaginative."

"But I tell you I have studied pictures very closely," cried the Philistine, "and I have really high ideals about them."

"Perhaps ; but you have looked at them from only one point of view," answered the Critic. "You have narrowed everything down to the one notion that a good subject is merely one that reminds you of something you have seen ; and you are so unobservant that you have seen nothing save those things which are not worth looking at. Therefore your complaint that artists do not paint what appeals to the sensible man means only that the subjects they choose are outside the range of your limited intelligence. The varieties of the good subject are infinite. An effect of light and shade, or of colour, an arrangement of lines and masses in a landscape, a subtle harmony of tones, all these may be subjects of the most notable importance and may be much more worthy of pictorial treatment than those scenes from real life, realistically set down, which you in your folly think so attractive. But because such subtleties are beyond you, you presume to lay down the law about matters which you have no right to discuss. You have in your mind a kind of picture pattern, a stupid convention to which you hold all art ought to conform. Ignorance, not sense, intolerance, not good taste, are the foundations of your argument, and you deserve no mercy for being so foolish. Go home, and try to realise how very little you do know."

THE LAY FIGURE.



THE LANDSCAPE PAINTINGS OF MR. GROSVENOR THOMAS.

THERE are broadly two divisions into which the whole of landscape painting can be separated; into one comes all work that is concerned chiefly with the facts of nature, into the other those pictorial exercises which deal with poetic abstractions and subordinate actualities to large and generalised effect. The purely realistic landscape depends for its popularity upon strict realisation of little things, upon minute care and truth in the representation of details, and it demands from the artist not only much closeness of observation but also a high degree of executive skill. At its worst it is unpoetic and matter-of-fact, merely a plain statement of what is obvious; and it excites no emotion save that of surprise at the patience of the painter who can bore into a mass of trivialities and record them with absolute fidelity. It teaches little

and suggests nothing: it is uninspired and uninspiring.

At its best, however, it can be very definitely interesting, for it is capable of being treated with exquisite sympathy and with a true regard for the dainty charm of nature. In the canvases of Sir John Millais, for instance, the representation of fact was carried to something like perfection. He had an extraordinary power of vision which enabled him to see things in exactly their right relation, and he had consummate technical capacity, by the use of which he could reproduce in a masterly fashion whatever he saw. Nature's fantasy, her largeness of suggestion, and her romantic self-revelation, were in a sense incomprehensible to him; he understood her only when she showed herself without disguise, when she ceased to be elusive and sat simply and frankly for her portrait. But no portrait painter ever set down with more sincere truth all the characteristic peculiarities of his sitter's features, or produced more convincingly



"HOUGHTON MILL"

XLI. No. 174.—SEPTEMBER, 1907.

BY GROSVENOR THOMAS

a credible and honest likeness. Realistic landscape of this sort, and handled by such an artist, could never be passed by as unimportant; it has, and must always have, a right to the most serious attention.

Yet to the imaginative man the landscape painting which concerns itself less with detailed reality and more with the larger truths makes a more stirring appeal. The painter who has a knowledge of facts, but uses them only so far as they will help him to complete his mental impression of the subject he has chosen, is better able to satisfy the student of great abstractions. Turner seems to many people more unquestionably a master than Millais, not, perhaps, because his observation of little things was more accurate, but because he thought more about the largeness and dignity of nature and less about her incidental details. She appeared to him habitually as a kind of vision, exquisite, imposing, sometimes terrible, as a goddess to worship, not as a merely agreeable companion with whom an autumn afternoon or a

summer evening could be pleasantly lounged away. Even Corot, though he fell far short of Turner in artistic intelligence and had nothing like his power of perceiving what were the possibilities of nature study, could rise on occasions far above the commonplaces of detail into dainty suggestion. If Turner's mental image took on the form of a goddess that of Corot was visualised as a nymph, graceful and alluring, but still too remote for harmless intimacies.

The artist to whom this aloofness of nature seems so evident admires her instinctively from afar off, and never seeks to come too near to her for fear that he might by closer contact destroy an impression that he values. He understands that his affections are fixed upon a being that is, and must be, out of his reach, and that if this being were brought to his own fireside the glamour of distance would be gone. He might even find that in possessing the object of his adoration he had lost for ever the power to see anything in her that would be either inspiring or satisfying. So in his



"RAVEY'S MILL, CLUDEN"

BY GROSVENOR THOMAS



"THE RIVER"

BY GROSVENOR THOMAS

work he cultivates the habit of regarding nature with a certain impersonal affection which does not descend to particulars and is frankly worship of an ideal. The only danger is that he may carry this love of an ideal into a pure convention, that he may get so far away from his goddess that he ceases to see her at all, but against this danger the really intelligent man will guard himself carefully, lest he fall into it unawares.

This then is necessary for the painter of imaginative landscape, that he should be a nature lover, that he should know and understand her ways, and that he should at no time allow himself to fall out of the train of her immediate followers, but that he should beware of approaching her in any spirit but that of purely platonic affection. If he wants proof of this necessity, he need only look round within the bounds of the profession he follows: he will find many warnings in the mistakes of his fellow artists, in the dull, unthinking realism of this artist, in the extravagant and incredible fantasy of that one whose dreams have run beyond all reason into a convention which is so unreal that it has ceased to be anything but ridiculous. But he

will find, also, that quite a considerable group of sane workers are setting him a sound example of thoughtful effort to present nature in her best array of ideal graces and under aspects which enhance without exaggeration her greatest charms.

There is, indeed, in existence now a very notable school of painters who have found a thoroughly correct middle course between the bombast of what was once called imaginative landscape and the crude reality which results from visual accuracy undirected by taste, who have learned to understand the sentiment of nature and at the same time to eliminate from their work everything which might clash with this sentiment or diminish its pictorial value. These men work in a spirit of wholesome romanticism, seeing rightly what are the poetic possibilities of the subjects they prefer and expressing by well controlled technical devices convictions which are based upon fundamental artistic principles. The school is modern in feeling and progressive in practice, but its modernity is wholesome and its progressiveness has no "new art" taint: it is a school which respects traditions without being enslaved by them, and yet is fully in touch

Grosvenor Thomas

with the intellectual developments of the present day.

Among the more distinguished members of this school Mr. Grosvenor Thomas takes a position that is indisputable. He is a romanticist painter in the best sense of the term, and in his work he observes admirably those principles which have guided in the past the better exponents of imaginative landscape painting. Plain and simple realism he avoids; the recording of every-day facts he never attempts, and he does not pretend to be interested in those minor details which are, so to speak, the embroidery on nature's robes. He has a larger aim, an intention to express the sentiment of his subjects by showing their decorative capabilities and by presenting broadly and simply those aspects of them which are most susceptible of rhythmical arrangement, and which lend themselves best to studied design. If any comparison were needed between him and his predecessors it would probably be most correct to speak of him as a follower of Corot, for he has learned something from the French romanticist master. But what he owes to Corot is very far from being the greater part of his equipment; it amounts to little more than a certain elegant facility in the putting together of the component parts of his pictorial scheme. What is most interesting and remarkable in his pictures comes from Mr. Thomas himself.

He is first of all a decorator, who seeks and finds in landscapes which are frankly natural special opportunities for carrying to completion a logical design. About the pattern of each of his pictures he greatly concerns himself; he adjusts lines and masses and harmonises forms, and he plans his colour with the closest consideration for its balance not only of area but also of degree. As a consequence, his work has definitely the charm of suavity and reticence and is attractive both in its grace and its repose; it bears the stamp of scholarly consideration and matured judgment, and there is in its restraint evidence that he has mastered that most perplexing of artistic problems, how to use his material

so as to keep the unessentials from becoming obtrusive.

As examples of this restraint, such pictures as *Evening*, *The Road to Chagford*, *On the Ouse*, and *Cluden Waters*, are of particular importance. In them everything is subordinated to the main design, to the expression of a large idea of nature, and to the broad statement of a decorative intention. The same spirit is evident in more complicated motives like *The River*, and *Ravey's Mill*: they are carried further and they have less simplicity of arrangement, but the placing of the component parts of the composition is quite as deliberate, and the absence of any jarring or restless note is equally perceptible. When he goes further still into work of a more realistic type, and deals with such definite facts as he has set down in *A Devonshire Cottage*, *Cluden Mill*, and *Houghton Mill*, he remains still true to the principles which govern his entire practice. In these last pictures he has filled in his pattern more elaborately; he



"THE ROAD TO CHAGFORD"

BY GROSVENOR THOMAS



"ON THE OUSE"

BY GROSVENOR THOMAS

has added more explanatory touches and has made more concessions to the popular demand for actuality, but his love of studied design has kept him just as surely from obviousness and from the bald commonplaces of the unthinking and uninspired painter.

If, however, his art owes much of its persuasiveness to his decorative sense, it owes hardly less to his appreciation of the subtleties of romanticism. He possesses an ample measure of that romantic sentiment so characteristic of the Scottish school to which he belongs by association, though not by birth. A self-taught painter, trained in no school, and developed under no guidance save that of his own intelligence, he gathered his knowledge of art when and where he could. He has studied Corot and Daubigny and the other Barbizon masters; he has looked long and closely at the modern Dutch painters, but he has found in the earnestness and sterling sincerity of Scottish painting the best model for

his own practice. During the time he spent in Scotland he fell under the spell of the art which has grown up in that country during the last hundred years or so, and to its traditions he has remained more or less faithful ever since.

Yet in responding thus readily to the influence of his surroundings he has not surrendered his liberty to think for himself, and he has certainly not sacrificed his individuality. The sentiment of his work is Scottish but with a difference, and for that difference his personal

preferences are accountable. His colour sense is purely his own, his instinct for choice of subject is natural to him, and even his romanticism,



"EVENING"

BY GROSVENOR THOMAS



"A DEVONSHIRE COTTAGE"

BY GROSVENOR THOMAS

Scottish though it may be in its origin, is now modified into something which expresses a good deal more than his belief in the creed of a particular group of artists. He looks at nature with independent vision, with a desire to understand her himself rather than with the wish to see in her only what others have already discovered. The strength of his art is that which comes from a vigorous and masculine personality, but a personality of which the robustness is at all times restrained by a love of great aesthetic principles and by more than ordinary tenderness of poetic feeling.

Mr. Grosvenor Thomas can best be described as an artist who has sought in many directions the materials he needed for his equipment but who has succeeded in combining these materials so judiciously that he has made with them something that seems to be wholly original and peculiar to himself. Many other men have had opportunities quite as great of acquiring knowledge, but few have been able to use them to such advantage.

W. K. WEST.

AN AMERICAN PORTRAIT- PAINTER, WILTON LOCK- WOOD.

It was at the Champ de Mars, in the spring of 1904, that the work of Wilton Lockwood received its first important notice in the exhibition of six characteristic examples. These six paintings did not fail of instant attention; the power that was behind them was unquestioned, but, as is inevitable with any decided venture into untried fields, they

received their natural quota of suspicion as to their depth of sincerity. In the following year, however, we see him meet with unqualified success, observing that his misty *enveloppe* was not of an ephemeral and superficial nature, that it was not a manner or a trick but that it had been evolved as a serious means of expression. That it served his purpose adequately, the critics were ready to concede and with the admission



"CLUDEN WATERS"

BY GROSVENOR THOMAS

that it had not been employed as a cloak for shirking.

The same year saw paintings by Lockwood in the "Secession" exhibition at Munich, and in the triennial exhibition of the "Grosse Berliner Kunst-Ausstellung" of the German capital. In both places the appearance upon the arena of a vigorous, original and, at the same time, subtle painter, was hailed with unreserved enthusiasm. The portrait of Mrs. Lockwood, shown in Berlin, was regarded as being in the first rank of modern art.

It had been a hard road—ten years, chiefly spent in Paris, of incessant labour under the direction of eminent European masters. Then came the desire to follow up this foreign success by a career in the artist's native country. Accordingly, after duly considering what, to him, would be the most congenial surroundings in his mother country, he decided finally to locate in Boston; and it was in Boston the year following his triple success abroad that he set the critics agog by his exhibition at the St. Botolph Club, styled, according to the catalogue, *A Collection of Portraits, Studies, and Notes*. This epoch-making display was arranged to remain for a two-weeks' showing, but, in consequence of its enthusiastic reception, was continued for another week. Everywhere "the new man" was the talk of the hour. Viewed askance by the conservatives, wildly acclaimed by that certain element which is constantly in search for sensation, honestly admired by discriminating, thoughtful judges, he nevertheless was candidly acknowledged by all as an innovator, a man of marked ability, and one who was striking a decidedly personal note.

After this exhibition, one appearance in a notable gathering succeeded another; the genius of the man began to find its proper level until, some twelve months later, Mr. Lockwood received for *The Violinist* an honourable mention at the Carnegie Gallery at Pittsburg; and by the Pennsylvania Academy of Fine Arts at Philadelphia he was awarded a Temple gold medal for the same painting, which is now at Skibo Castle, Scotland.

The painting so honoured was a remarkably sincere character interpretation of the *virtuoso*, Otto Roth. That it is an adequate likeness, the best critics agree, but it is far more than a superficial likeness. It is straightforward and refined. It is a worthy description of the man, but the man at his truest and best—as the musician.

Of Mr. Lockwood's portrait examples, the one of ex-President Cleveland is a frankly meritorious work. It is a scholarly rendition expressing sympathy of thought and feeling between subject and

artist. Executed on the regulation coarse-webbed canvas, it defines a certain confidence and eager directness of brushwork which command unqualified attention. It represents Mr. Cleveland, not as the chief magistrate of his country, but Mr. Cleveland as the retired citizen, the scholar and thinker. And, for a convincing understanding of the sitter, the portrait of John La Farge, Mr. Lockwood's old master, is notable. Nothing but the warmest affection could inspire such a work, containing as it does the impress of the sensitive, penetrating and alert characteristics of La Farge himself.

Another justly notable work is the spirited



FRANK SEABURY, M.F.H.

BY WILTON LOCKWOOD



MR. A. J. CASSATT

BY WILTON LOCKWOOD

portrait of Frank Seabury as master of the hunt, which was executed within the space of four days

for the Myopia Country Club. Dressed in the regalia of the club, the horn, which is the badge of office, protruding from his waistcoat pocket the man as a sportsman is conscientiously portrayed. For dash, for soundness of understanding and fluency of brushwork, this achievement is perhaps second to none of Mr. Lockwood's works. Mr. Cassatt is represented as a man of affairs, a man whose interests are objective, rather than subjective. Standing with one hand in his pocket, the other holding a whip, his hat and gloves, the figure imparts a striking impressiveness of appearance against its softly harmonious ground.

If it be urged that Lockwood is a colourist pre-eminently, attention should be called to his marvellous refinement and beauty of line, when considered wholly from the standpoint of pure grace. See the subtle juxtaposition of lines in the portrait of Mrs. Sweetser. It is poetic, it is musical—it is all that dignity and subordination demand in the psychology of art.

At once an idealist and an impressionist, the temper of Wilton Lockwood is most profitably seen through the mirror of his works, where we may discover him at times elusive, delicate at others, and again virulent and even dramatic. His freshness of invention shows itself in the delightful spontaneity with which he approaches each new subject.

Apart from the honours previously mentioned as having fallen to this talented painter, he was awarded a silver medal at the Paris Exposition of 1900, another at the Pan-American Exposition of 1901, and still another at St. Louis, 1904. He is an associate of the National Academy, a member of the Society of American Artists, as well of the Copley Society of Boston. M. I. G. OLIVER.



MRS. SWEETSER. BY
WILTON LOCKWOOD



"THE VIOLINIST" (OTTO ROTH)
BY WILTON LOCKWOOD

(By permission of Andrew Carnegie, Esq.)



JOHN LA FARGE
BY WILTON LOCKWOOD



THE HON. GROVER CLEVELAND
BY WILTON LOCKWOOD



VENICE EXHIBITION

(Photo. A. Tivoli)

THE VENETIAN ROOM

THE SEVENTH INTERNATIONAL EXHIBITION OF ART AT VENICE, 1907.

THE exhibition of modern art now being held in Venice is generally considered the best, both for quality of work exhibited and for sales effected, of the whole series. The foreign sections especially are this year admirable in selection and arrangement; but I can also note considerable advance all round upon the exhibition I visited in 1905. Venice herself, for centuries a world-centre, first of commerce then of art, then later of pleasure, is the ideal location for such an international exhibition, and in Sgr. Fradetto, with his untiring energy and sound judgment, she has found a no less ideal director.

My subject here is extensive and my space limited, so I come at once to the Sala Centrale, whose walls are entirely devoted to the decorative panels of Aristide Sartorio. The artist has sought here "to illustrate, with the myths of classical antiquity, the poem of human life," and it has taken him

two pages in close type of the catalogue, with the aid of "four hendecasyllabic legends" to explain to us what it is all about. As decoration these figures in monochrome—dark green and brown and black—have great merit, but do not entirely harmonise with the room; and again, they are terribly uneasy; whether nude or draped, whether they treat of human passion or the silence of the tomb, they are alike restless, perturbed, destitute of any sense of repose, which surely sometimes belongs to their theme. The colour scheme, however, is pleasing and perfectly under control, the drawing of the nudes—in which I venture to trace something of Leighton's influence—exquisitely delicate, delightfully vivacious.

Having studied Sartorio's paintings we may glance at the sculpture in this room, where we shall find, with Auguste Rodin's *Penseur*, a *Fecundité* of the Belgian Meunier (the last work before his death); and here, too, Max Klinger has an upright female figure, *Baigneuse*, where the sincerity of the modelling, the solidity and power of



VENICE EXHIBITION

(Photo. A. Tivoli, Venice)

THE GERMAN ROOM



PORTRAIT OF GIOSUÈ CARDUCCI

BY ALESSANDRO MILESI

the treatment contrasts with a subject which is so often a synonym for superficiality.

The Norwegian room need not detain us and we may make our next halt at the Austrian Sala. Here, in place of the gold of two years ago, white is the keynote of the decoration, for which the Hagenbund of Vienna is responsible. The effect is cool and fresh, and ample space is given for the pictures; but these are frequently more like studies than finished works. I do not speak of Walter Hampel's clever *Dwarf and Woman*, where the influence of his master, Mackart, appears: nor of August Roth's *Autumn*: but what shall we say of the paintings of Preisler, of Uprka or Jan Stursa, whose young girl in bronze, a *Puberté*, has the faults of the beginner—over elaboration of detail and complete lack of *ensemble*? The majolica by Powolny is very attractive.

In the French room we at once pick out some paintings of real merit, such as Besnard's portrait of M. Barrère, the French Ambassador in Italy; Carolus-Duran's male por-

trait; and, still more, J. P. Laurens' *Portrait de mes Parents*. But the artist who really shines in this room is Blanche, whose *Venetian Glass* was one of the successes of the last Exhibition. Here he has a lady in travelling dress—*La Voyageuse*; an English portrait (*Mrs. Montgomery Lang*), and, above all, his delightful *Cherubino*, where the technique (especially in the hands) is as easy and almost as brilliant as that of a Sargent. Curiously enough the nudes are the weakest part in the French room. How entirely conventional is Fantin-Latour's

Eve: and when even Carolus-Duran paints a lady with bright red hair, upon a still brighter crimson plush divan, one is tempted to ask (under one's breath, before such a known master) whether flesh is not, in its way, as recipient of surrounding colour as a mirror, and whether it is conceivable that this young person, unless she had been carefully enamelled all over before posing, could lie amid such glowing surroundings without some resultant reflections being apparent in her flesh tints?



VENICE EXHIBITION

(Photo. A. Tivoli, Venice)

THE RUSSIAN ROOM



THE ENGLISH ROOM, VENICE
INTERNATIONAL EXHIBITION

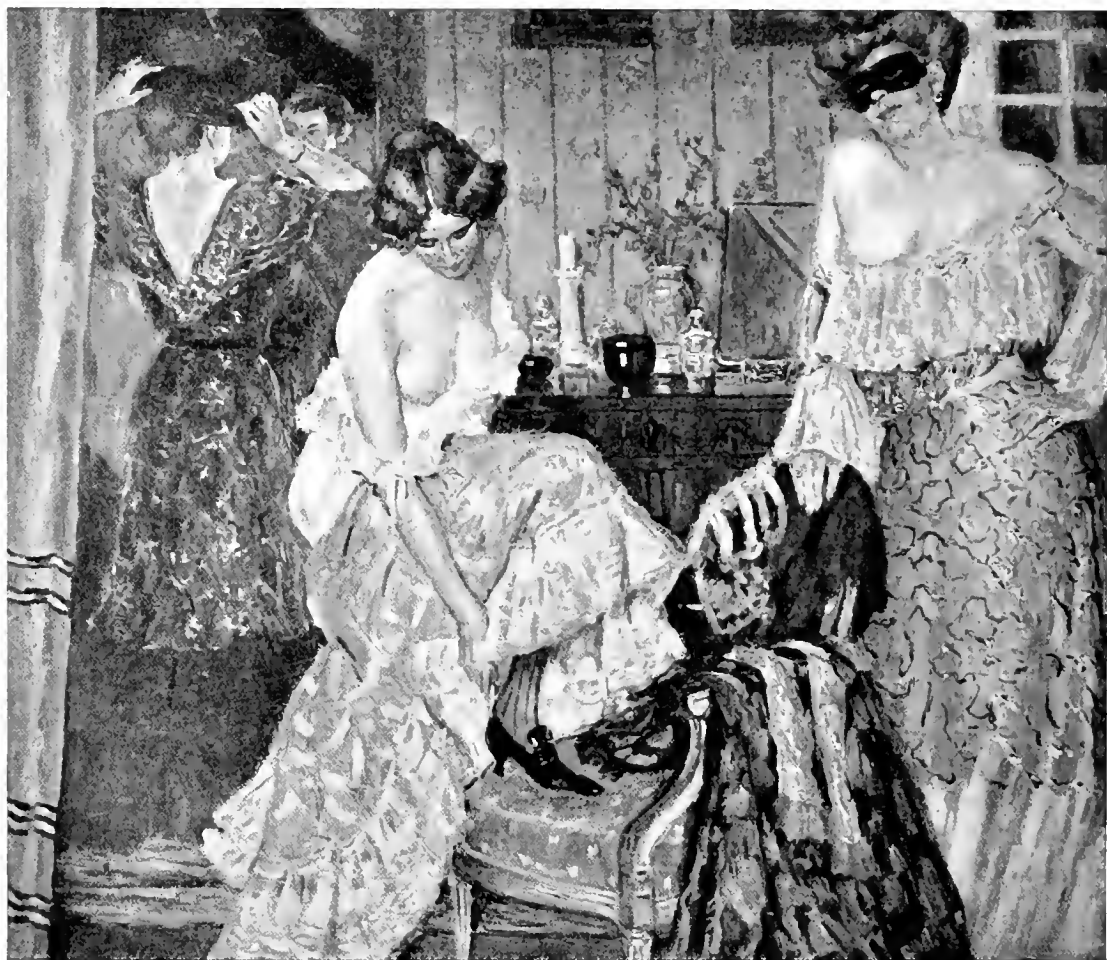
(Photo. by A. Tiroh, Venice)

The Venice Exhibition, 1907

The Swedish room is one of the very best in the whole exhibition. Here we have Zorn in his wonderful *plein air* studies: we have Carl Larsson, whose *Martina* is included among our illustrations; we have the northern fauna, the birds and seals of Axel Sjöberg, and, above all, we have the work of that wonderful colourist, Anna Boberg. Anna Boberg has here twenty-one paintings, among which I should specially mention *The Modern Vikings*, of which an illustration is given (p. 274), *The Mysterious Moment between Day and Night*, and the *Cemetery*, which seems a rendering into colour of that scene from Ossian, which Goethe has described "the farthest Thule, where we wandered over grey, endless moors among moss-covered tombs, while a terrible wind stirred the grass, and a heavy clouded sky lowered upon us," and where, in the dim moonlight, departed heroes and love-lorn maidens seemed to hover over the wind-swept

graves. With Zorn, however, we seem to recover touch with actuality, but actuality in another way idealized: he is the magician who reveals to us mysteries of light and form which were unknown to us, though always within our reach. His *Ruisseau* here recalls the *Reflets* of the last exhibition; like that, it is a study of the reflections of water as affecting and affected by a nude figure in movement. In another nude the artist has studied the contrast (which often occupied that Venetian master of colour, G. B. Tiepolo) of the golden white of flesh with the dead white of drapery. His *Rêve de Printemps* is a really idyllic vision of a fair-haired girl, bathed in sunlight, moving across a scene in which we seem to feel the stir of the summer wind upon some northern coast.

Equal in interest to the Swedish Room is the English, and it is satisfactory to find the opinion of the Venetians themselves placing these two rooms



"BEFORE THE MASKED BALL"

(Photo: C. Naya, Venice)

BY PHILIPP KLEIN



"LA TOILETTE" (Photo. C. Nègre, Venise) BY CAMILLO INNOCENTI



"LOVE AND LEAVES" (Photo. Thillig, Venice) BY F. NOVELLINI

The Venice Exhibition, 1907

at the front of the foreign sections. Both have individual character, and in both the work has been very carefully selected. To reach the English room from the Swedish we have to traverse the German sections, two rooms which, though they include abundant works of merit—I might instance Otto Marcus's brilliant study of a dancing girl, *Miss Allen* (reproduced in *THE STUDIO*, November, 1906), and Philipp Klein's *Before the Masked Ball* (p. 272)—have not the distinctive character of either the room we have just left, or of that which we now enter.

In this Sala Inglese, J. Sargent's six magnificent portraits arrest our attention the moment we enter. The *Lord Ribblesdale* is probably one of the finest portraits he has ever painted. A captiously sartorial critic might perhaps hint that the noble lord's clothes seem all a size too large. But no such remark could be applied to the three-quarter length of *General Sir Ian Hamilton*, with its indefinable air of distinction, or to the seated portrait of the President of the Royal Institute of British Architects. Next to Sargent, Mr. John Lavery is the most fully represented of modern British artists. Among his five paintings here *On the Rocks* and *Chou Bleu* (p. 275) were, I found, special favourites among visitors to the exhibition.

Fine in character as is this work of Sargent and Lavery, one feels some regret that more space could not have been found for a wider and more catholic view of modern English art—especially of those younger men whom the critic should always be ready to watch for and welcome. Mr. Orpen is represented in the exhibition by a brilliant study of *A Spanish Girl*, but not in the

English section: and the same may be said of Mr. Shannon. We may be grateful, at least, for a painting by Alfred East, *London by Night*, which is of exceptional interest, since it is quite away from his usual subjects and methods.

For the decoration of the English section Mr. Frank Brangwyn has been responsible, and his four panels keep their place admirably in the decorative scheme. It was, however, his etchings in the adjoining black-and-white room (I noted especially his *Old Houses at Ghent*) which were a revelation to me of his powers in this branch of art, in which he is well supported here by Alfred East and Joseph Pennell.

What, it may be now asked, are the modern Italians showing this year, for, after all, their own work must form the *pilce de résistance* of these biennial exhibitions? There is no doubt that they



"THE MODERN VIKINGS"

(Photo. C. Naya, Venice)

BY ANNA BOBERG



"CHOU BLEU." BY
JOHN LAVERY

The Venice Exhibition, 1907



DECORATIVE PANEL BY A. SARTORIO
(Photo. Giacomelli, Venice)

have learnt some very useful lessons from this artistic invasion from beyond the Alps. "From Rodin to Sargent," says one of their own critics, "from Meunier to Brangwyn, from the Scotch group who came forward in 1897 to Zuloaga, who appeared on the scene in 1901, how many foreigners have in these few years conquered the sympathies of Italian art! And if in the foreign rooms we come at every step upon originality which is almost tedious, almost presumptuous in its self-assertion, in the Italian rooms we are struck more especially by ill-concealed imitation, by souvenirs which are

pleasant but overpowering, and by too assertive reminiscences."

Our survey must here be a rapid one, and, taking first the Sala di Roma, we find ourselves before Coleman's and Onorato Carlandi's Roman landscapes, the latter's *Sur le rivage d'Ostia* being very admirable in its reserve and sense of values. Mancini's wonderful portraits, always vivacious and full of colour, Noci's charming pastel of a nude figure, a decorative triptych (*Horses of the Sun*) by De Karolis—all these are to be noted. Battaglia, who figured well in the last exhibition, has here a study of a country girl, and Camillo Innocenti a charming work *La Toilette* (p. 273).

In the Piedmontese Room I noted especially the work of Giacomo Grossi, but the Sala Lombarda arrested my attention, because here is a school which has in it the elements of progress. Carcano, who has two paintings here, is a known figure among the Milanese; and I



"MARTINA" (Photo. C. Naya, Venice) BY CARL LARSSON



"SAND-CARRIERS"

BY FRANCESCO GIOLI

would point out a clever painting by Emilio Gola, *Beside the Wharf*, as well as Borsa's *Winter Evening*.

Passing through the Sala Emiliana, with Majani's charming moonlight study *Le hameau dort*, and Scattola's *Assisi*, we come, in the Sala Toscana, to the art of modern Florence. Here Luigi Gioli comes before us with his *Volterra Fair* and his clever study of horses in the Pisan plain treading out the corn. Here, too, are Nomellini's *Love and Leaves* (p. 273), Francesco Gioli's *Sand-Carriers* (above); and near it is a sunset, very good in colour, and a group of naked children dancing on the Tyrrhenian strand, which he calls *Youth*.

In the South Italian room De Maria Bergler's studies of *Tuormina* (the smaller are here the best) and *Viole* are to be noted, with the work of De Sanetis and Tafuri. And now we come to the Venetians themselves. Dall'Oca Bianca and De Blaas have wandered off into the South Italian room—the latter almost too smooth and sweet in his *Girls of Campalto*, the former full of piquancy and vivacity in his *Civette*.

In the first Venetian Room Laurenti figures largely with eighteen canvases. The most attractive to me is his *Ritorno*, a girl in green dress, where the whole conception seems reminiscent of Palma Vecchio. Laurenti is no longer among the younger men (he was born in 1854), but is a fine and serious artist, who has followed his art into other branches, such as sculpture and even architecture.

In the next Venetian Room (Sala XXV.) we shall notice the work of the three Ciardi. Beppo, the younger Ciardi, has here a canvas full of light in his *Sourires*; but personally I find myself strongly attracted by Signorina Emma Ciardi's *Paroles Antiques*, where the terrace, with its white sculpture and monumental cypresses, with its masked figure from the Venice of Goldoni, has something of the indefinable charm of the great Böcklin's *Tödten Insel*. Here, too, that excellent Venetian artist Vincenzo de Stefani, who figured well in the last exhibition, has two paintings, a study of a young girl in white and a beautiful sunset, *The Evening Harmony*. Here, too, is Milesi's portrait of *Giosuè Carducci*, the poet whom all Italy this spring has mourned (p. 270); and here Vizzotto, in his *Sirènes*, gives just the impression of a "burrasco"—a squall such as sometimes comes up at short notice on these lagoons: while Sormani (*Sur le Môle*) has a quieter scene of nightfall at Venice.

Of the sculpture in these Italian rooms I need not speak at any length. The central group in the Roman Sala, *La Vendange*, with its figures of men and a girl, is ambitious and sound in modelling. But one of the most delightful things in the whole exhibition is a little bronze of a dancing girl, *Printemps*, by Rosales. This gem has been secured by the State for the National Gallery at Rome. Antonio Ugo, whose group of a peasant mother and child (*Maternité*) is among our illustrations, (p. 278) also claims notice. Ugo is a Sicilian, and



"MATERNITÉ"

BY ANTONIO UGO

among present-day Sicilian sculptors he is perhaps distinguished by the greatest endowment of real genius. "Modest and retiring," writes Mr. Sidney Churchill, H.B.M.'s Consul at Palermo, who has followed Ugo's work with keen interest, "very little is seen of him professionally. His studio is a workshop and not a show-place." Recently, when King Edward VII. was at Palermo, His Majesty much admired Ugo's work, and ordered that one of his latest productions should be sent to Buckingham Palace. It is interesting to recall that Sicily was renowned for its plastic creations in early ages—even before the days of the Roman Empire medallists of Catania and Siracusa had become famous.

The Sala Russa, with Seroff's portrait of the *Emperor Nicholas II.*, in the uniform of the Scots Greys, and Maliavin's multi-coloured peasant women, must be traversed ere we leave the building, and outside we find a feature of new interest in the Belgian Pavilion, arranged by Professor Gevaert. The entrance, with its amber-coloured marble and its fountain, at once delights us, and within we find a very well chosen selection of the modern Belgian school. In the smaller rooms I was delighted with a triptych in water-colour, *Bruges of the Old Times*, by Ferdinand Khnopff; and found near him seven drawings by that genius of moral obliquity, Felicien

Rops, besides the faultless figure etchings of Armand Rassenfosse.

SILWYN BRINTON.

The following Canadian artists have formed a group to be known as the Canadian Art Club:—Homer Watson, R.C.A. (Doon), Franklin Brownell, R.C.A. (Ottawa), William Cruikshank, R.C.A. (Toronto), Curtis Williamson, R.C.A. (Toronto), Edmund Morris, A.R.C.A. (Toronto), William Smith, A.R.C.A. (St. Thomas), W. E. Atkinson, A.R.C.A. (Toronto), and J. Arch Brown (Toronto). All of these have withdrawn from the Ontario Society of Artists, with the exception of Mr. Cruikshank, who retains his honorary membership. The

club will have associated with it a strong group of Montreal painters, and also representative men of London, Glasgow, and New York, and works by certain Canadian artists not members of the club will be invited. The first exhibition will be held towards the end of November. The object of the organisation is by exhibiting annually a good selection of pictures to give a clearer idea of the progress of Canadian art than is possible in the more heterogeneous exhibitions.

A NOTE ON THE WATER-COLOUR SKETCHES OF ALFRED WATERHOUSE, R.A.

THE name of Alfred Waterhouse will live long in the history of English architecture, for his professional career, which terminated about three years before his death in 1905, was crowded with masterly achievements which definitely assure to him a position among the foremost architects of the nineteenth century. It would be tedious to enumerate all the monumental buildings which have come into existence as the fruit of his fertile genius. Manchester, where he commenced practise in 1853; Liverpool, where he was born twenty-three years before (his family, however,



"SANTA MARIA DEGLI ANGELI, ROME." FROM THE WATER-COLOUR SKETCH BY ALFRED WATERHOUSE, R.A.



"INTERIOR OF CATHEDRAL, SAN REMO." FROM THE WATER-COLOUR SKETCH BY ALFRED WATERHOUSE, R.A.

appears to have been long settled in Yorkshire previously); and London, whither he transferred his practice in 1865; these and many other towns and places all possess structures which testify to his indefatigable zeal, sound judgment, and resourcefulness in the solution of the problems confronting him. Some of his earlier creations were, it is true, conceived in a style of revived mediævalism which does not commend itself to the younger generation of architects as it did to his contemporaries, but in his later work he showed much greater independence and originality of design and method.

Besides being an architect of unusual calibre, however, Mr. Waterhouse was also gifted in a high degree with those qualities which go to the making of a successful painter.

It is instructive to note that even in boyhood his thoughts turned to painting as a future profession, and it is quite probable that had not the parent art claimed the principal part of his energies during the remainder of his life, he would have earned as much fame as a painter as he did as an architect. Still, in spite of the narrow margin of leisure which his busy career left him, he found time to pursue the object of his early love, and whenever opportunities presented themselves devoted himself ardently to landscape painting in oils and water-colours. Some of these landscapes made their appearance in public from time to time at various exhibitions, and at the Royal Academy in the water-colour room; but the number of works thus exhibited were few compared with the entire number he executed. The three examples now reproduced have been selected from a large accumulation of sketches made in water-colour at various times

and places throughout a period of about twenty years and may be taken as fairly representative of his work in that medium.

ALEXANDRE STRUYS, A BELGIAN PAINTER. BY FERNAND KHNOPFF.

THOSE who delight in classification might find some interest in determining on the one hand the different kinds of works of art that have achieved success, and on the other the different kinds of success achieved by works of art. They would soon become aware that there are what may be called national successes, due to the local influence, more or less political in character of interested



"LOCARNO"

BY A. WATERHOUSE, R.A.

Alexandre Struys

persons or of narrow coteries; international successes, due to more or less diplomatic relations, and to a subservient consideration for foreign fashions in art; and lastly there is success (the rarest kind of all) due to the intrinsic merits of the work itself.

It is a success of this last description that Alexandre Struys's latest works have achieved. It is seldom nowadays, in fact, that one finds painting which so completely expresses the entire individuality of an artist. Struys's individuality only came to the surface after long and painful hesitation, after numerous and grievous misconceptions; but from that very circumstance has resulted his strong and definite sincerity, which touches the heart deeply, leaving a permanent impression.

Alexandre Théodore Honoré Struys was born at Berchem, near Antwerp, on January 24, 1852. His grandfather had been an artist; his father, a native of Gulenborg, in Holland, was a notable painter on glass, and had come to finish his artistic education at the Academy of Antwerp. When he returned to his own country he sent his son Alexandre to the communal school at Dordrecht, where his master soon noticed his astonishing talent for drawing. The parents had no desire to thwart this evident vocation; and thus it came about that at the age of six Alexandre Struys was already regularly attending the drawing classes at the Academy of Dordrecht. This course of instruction was not, however, of long duration; he subsequently entered the studio of the painter Canta, at Rotterdam, as a pupil, and also—as was still the custom—in the capacity of general help. But neither did this phase last long: the glass painter went to live in Antwerp again, and sent his twelve-year-old son to the Academy of Fine Arts, which was then directed by N. de Keyser, and had for its principals Professors Beaufaux and Van Lierus, painters of the most official type.

The academic successes of Alexandre Struys were not extraordinary; but he worked with commendable diligence under the direction of his masters from 1866 to 1871.

Just at this time Jan van Beers, the wayward painter of ultra-Parisian whimsicalities, and J. Lambeaux, the powerful sculptor of Flemish *grossièretés*, simultaneously terminated their studies at the Antwerp Academy. Jan van Beers was already attracting attention by his exuberant independence of spirit and by eccentricities that had become notorious. He made great friends with Struys, whom he persuaded to join him in a studio he had taken in the heart of Antwerp.

In 1871, while still attending the higher classes at the Academy, Struys had exhibited *A Young Girl returning from School* in the Salon at Ghent; in Jan van Beers' studio he painted a series of humorous pictures, facile and ordinary in character, which obtained no greater success with the public than did the extravagances which his friend invented in order to attract the notice of buyers.



"L'ENFANT MALADE"

BY A. STRUYS



"PEUT-ÊTRE?"
BY A. STRUYS

Certainly "things were going badly," as the saying is.

"It was at this juncture," writes M. E. de Taeye, in "Les Artistes Belges Contemporains," "that Struys proposed to Van Beers to set out for London, after having completed a series of pictures which would be certain, in that great cosmopolitan city, to transmute themselves into a respectable number of pounds sterling!

"Unfortunately, 'Bohemia' proposes and reality disposes. Doubtless the two friends were noticed in London, where their big hats, *à la* Rubens, and their wide cloaks flapping in the wind made some sensation; but in spite of that the picture-dealers to whom they addressed themselves did not manage to sell their famous works. The situation of the good citizens of Antwerp became critical when their funds, slender enough at the outset, were reduced to a few silver coins. They thought of returning to their own country; but how was that plan to be brought off?

"They now set to work simultaneously, one starting from the right and the other from the left, on a colossal canvas representing a magnificent view in Switzerland. Somebody had told them that the English public liked this hackneyed style of picture, and they had gone off instantly to a photograph shop to choose their 'site'! The work progressed swimmingly, and the two friends had every reason to feel satisfied. They had hashed up a splendid Swiss landscape; no doubt somewhat flattered; exaggerated in colour, perhaps; but gorgeous to behold. Nothing was omitted: neither classic mountains, nor beautiful sky, nor limpid little lakes! Having both signed this *chef-d'œuvre* the two friends repaired to their picture-dealer, who congratulated them, and offered them £30 on the spot! Can you doubt that the offer was eagerly accepted? At last they had money! At last they could think of leaving England!

"Once back in their own studio, "Sander" and "Jan"

each began an important work; and while the future painter of *The Siren* was finishing his *Fiat Lux*, a big symbolical representation of Christ, Struys for his part was giving the final touches to his *Perhaps!*—a poor violinist in his garret, for whom Van Beers himself had served as model."

This picture, exhibited in 1873, was very favourably noticed. There was, indeed, more than mere promise in the work; the figure of the poor violinist, tormented with thoughts of his future, was masterly in treatment. This was Struys's real *début*, and henceforth he was classed among the young Antwerp painters "of whom great things were to be expected."

A quarrel finally separated Struys and Van Beers; for some time, however, this separation had been foreseen, the natures of the two men being too different for perfect sympathy to exist between them.



"LE GAGNE-PAIN"

BY A. STRUYS



"LE MOIS DE MARIE"

BY A. STRUYS

Struys now went to live with the painter H. Bource, whom he had known for a long time. The mournful sentimentality of this artist consoled better with Struys's native melancholy than had the fantastic extravagance of his former companion.

He next painted a picture, old-fashioned and romantic in character, entitled *The Two Victims* (now in the Dordrecht Museum), representing a deserted mother with her child fleeing from misery. His next work, *An Eater of Mussels*, a broadly-executed painting, showed considerable progress.

Struys's real celebrity dates from 1876. An uncle of the painter had

been persuaded by the Jesuits to make over his property to them. The artist saw the possibilities of such a subject, and painted his *Roofvogels* (Birds of Prey), two Jesuits forcing a dying man to make his will. The effect made by this picture was enhanced by the fact that political strife between Liberals and Clericals was then running very high in Belgium. The work in itself was remarkable, and was exhibited everywhere—in Germany and in England; but for political reasons it could not be admitted to the Paris Exhibition of 1878, the Belgian committee of selection refusing it even in Brussels, "because" (wrote Prince Caraman-Chimay, president of the committee, to the artist) "the subject was calculated to offend the susceptibilities of the general public."

The picture's success was immense, and gained for its author not only European renown, but also an unexpected piece of good fortune. The Director of the Academy at Weimar offered the young Belgian painter of



"LA VISITE AU MALADE"

BY A. STRUYS

Alexandre Struys



"LA CONFIANCE EN DIEU"

BY A. STRUYS

twenty-three the professorship which had been left vacant by the departure of Charles Verlat.

Struys accepted this flattering proposal, and remained at Weimar until 1883. But during these six years, spent in a too solemn and too artificial German *milieu*, the pleasures of society and successes at Court once more weakened and perverted his true individuality. The artist suspected this vaguely himself, and was convinced of the truth after some cruel disillusionments in connection with certain pictures painted at this time: *Alpha and Omega*, *The Death of Luther*, and *Christian II*.

Towards the end of 1882 Struys quitted Weimar and went to the Hague; but subsequently

he decided to return to Belgium, either to Antwerp or to Brussels. In 1884 we find him at Malines, looking for some peaceful corner not too far from Brussels and Antwerp, wherein he might select a definite place of abode for the future. But at this time he was in a very dejected state, feeling himself gone astray and enfeebled, and he only perforce listened to the advice of J. Lambeaux, whom he had met again in Brussels. An attempt at *peinture claire*, made in accordance with this advice, was the occasion of some ill-natured criticism. Raging internally, Struys thereupon shut himself up at Malines, refusing to see anyone, in order that in silence and solitude he might slowly recover his damaged individuality—a noble effort which eventually gave us works that are deeply touching in their strong and genuine feeling: *Death* (1886), *The Breadwinner* (1887), *The Sick Child* (1888), *Comforting the Afflicted* (1889), *The Month of Mary* (1890), *Trust in God* (1891), *Despair* (1897), *The Lacemaker of Malines* (1900).

"And here," writes M. J. du Jardin, in his "Art Flamand," "we have the work of Alexandre Struys.



"DÉSÈSPÉRÉ"

BY A. STRUYS

The Norman Chapel Buildings at Broad Campden



NORMAN CHAPEL, BROAD CAMPDEN, GLOS. : ENTRANCE GATES

C. R. ASHBEE, ARCHITECT

He aspires to the portrayal of suffering—the suffering of the poor, for whom he has a tender compassion: he shows them in the midst of their hard life, which haunts him continually. He points out to the priests—the comforters of the afflicted—their duties towards the poor and wretched, who are as lovable as the rich, or more so. And, besides a very precise conception of his task, he possesses a keen desire for truthfulness in the setting of his subjects, for suitable accessories and models: so much so, that he frequently takes his model to the scene he has selected; and when several persons are to figure together on his canvas, he makes the various models pose at the same time. Such anxiety for realistic correctness, therefore, gives this master a very distinct individuality. No; his style does not bear any resemblance to that of his compeers, either in the present or in the past, who have chosen to recount the miseries of Fortune's disinherited. He has, indeed, been compared to Charles Degroux more especially, and to Constantin Meunier, painters of this type. But for anyone who notes the differences of ideal existent among artists (differences of ideal that are sometimes very

slight in the main), there are many characteristic shades of distinction between their art and his. These shades of distinction may be very correctly determined thus: Degroux and Meunier leave more room for the imagination in their works than does Struys in his; and this particular fact, I repeat, justifies us in asserting that the latter is endowed with a very definite individuality, and that there is no reason to confound his canvases—crying vengeance as they do (whether he intends it so or not) upon social iniquities—with the canvases of any other artist. F. K.

THE "NORMAN CHAPEL" BUILDINGS AT BROAD CAMP- DEN, IN GLOUCESTERSHIRE. BY C. R. ASHBEE, ARCHITECT.

A SHORT account, together with the series of drawings prepared by Mr. P. A. Mairet, may not be out of place upon what is a unique building and in its way one of the most interesting in England.

It consists of old and modern work, and I have tried during the two years that I have been engaged

The Norman Chapel Buildings at Broad Campden

upon it, to scrupulously conserve the former while adapting it to modern needs, and to bring the latter into harmony with it without in any way working to a period or falsifying history—the old work is old and the new new.

The history of the old work, as far as it is ascertainable, is as follows. An early Norman church, possibly of the time of Harold, who held the manor and from whom it passed to Hugh Lupus, forms the nucleus of the building. From this it gets its local traditional name, "the Norman Chapel." Of this nucleus there remains the south door. (See illustrations on pp. 290, 291), the north or "Devil's Door," an exceedingly interesting chancel arch, and a large part of the masonry in the lower part of the main wing. There is then a curious, presumably fourteenth-century, doorway (see right-hand illustration on p. 291 and left-hand illustration on p. 295) in a portion of the building that is of later date, but the most interesting in the whole is the superb fourteenth-century room (see p. 291) which I have reconstructed as a library, in the upper portion of the original Norman church. It is evident that there has been a pre-reformation change from ecclesiastical to domestic purposes, for the chancel arch was cut across horizontally by a fourteenth-century floor, and some traceried windows and a fireplace were built into the nave of the Norman church. I know of no other case in England where an early church has been thus beautifully desecrated and turned to secular use in pre-reformation times. My own theory as to this, which it would, however, take me too long here to elaborate, is that the whole population, priest and people together, were wiped out at the time of the Black Death, and that some years later when the fine new church at Chipping Campden was built a mile or so away and the Flemish wool merchants settled there with newer hopes and better prospects, the old Norman church, which by tradition is still called the "mother church" of Campden,

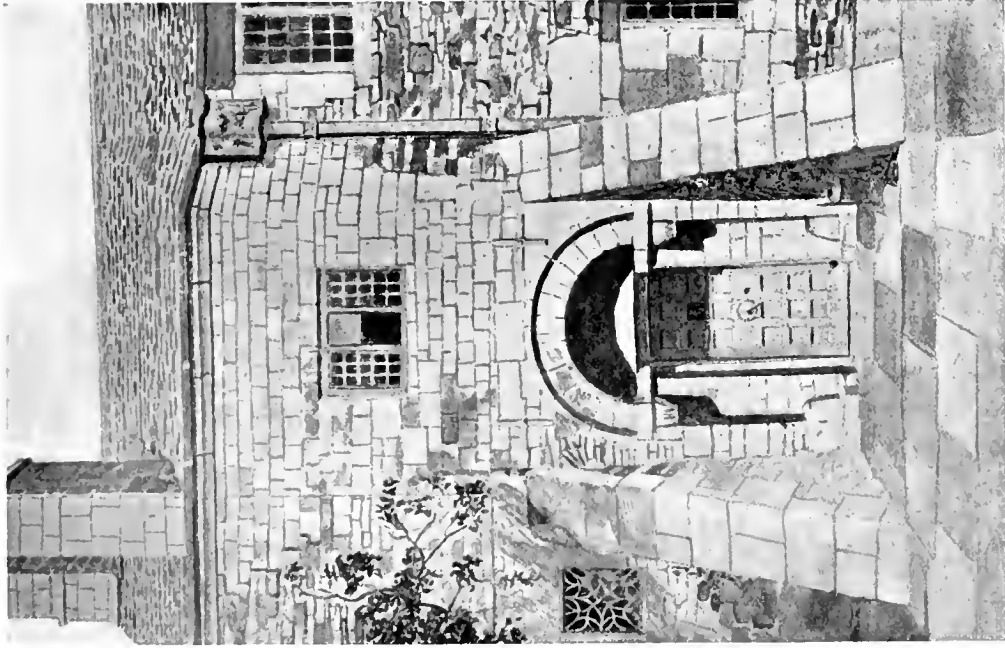
became derelict and was converted to secular use. Reference to the top drawing on p. 292 will show the splendid construction of the fourteenth-century ceiling. The screen at the end of the room probably represents the remains of a half-timber partition, but as the whole of the upper part of that end of the building had fallen it is impossible to determine its exact purpose.

The drawing on p. 295 shows the curious stone staircase which led up to the library. The oaken banisters, and also the oaken door—which I have studded with ebony and mother-of-pearl—leading into what is now the dining-room, are new.

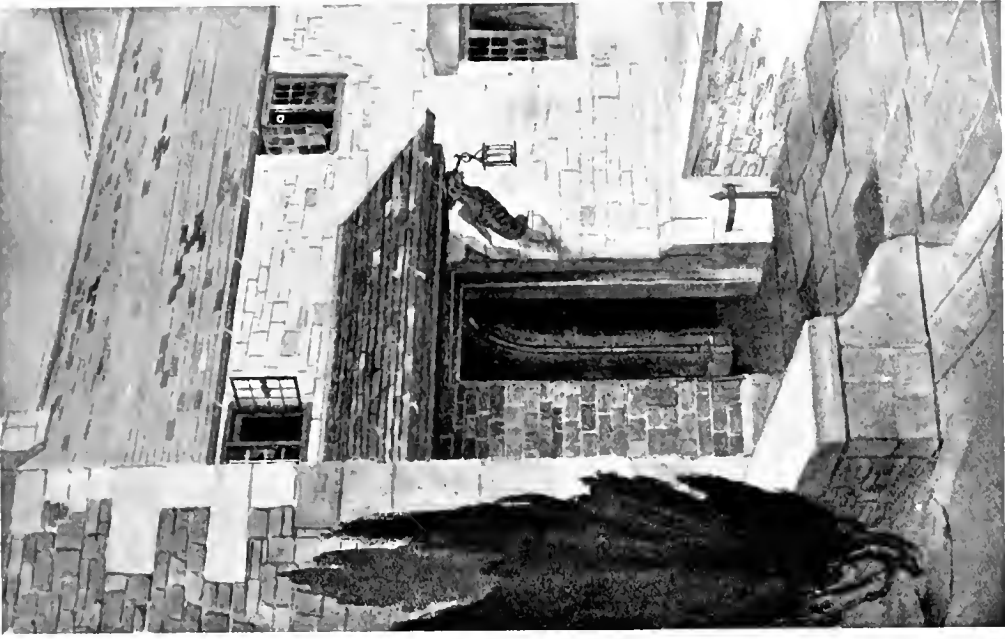
Two drawings, one on the bottom of p. 292 and the other on the following page, show from different points the dining-room, which is reached through this door. Half of this room is old, but the rest is completely new, for two of the walls



NORMAN CHAPEL, BROAD CAMPDEN: THE FLAGGED TERRACE
RESTORATION AND ADDITIONS BY C. R. ASHBEE, ARCHITECT

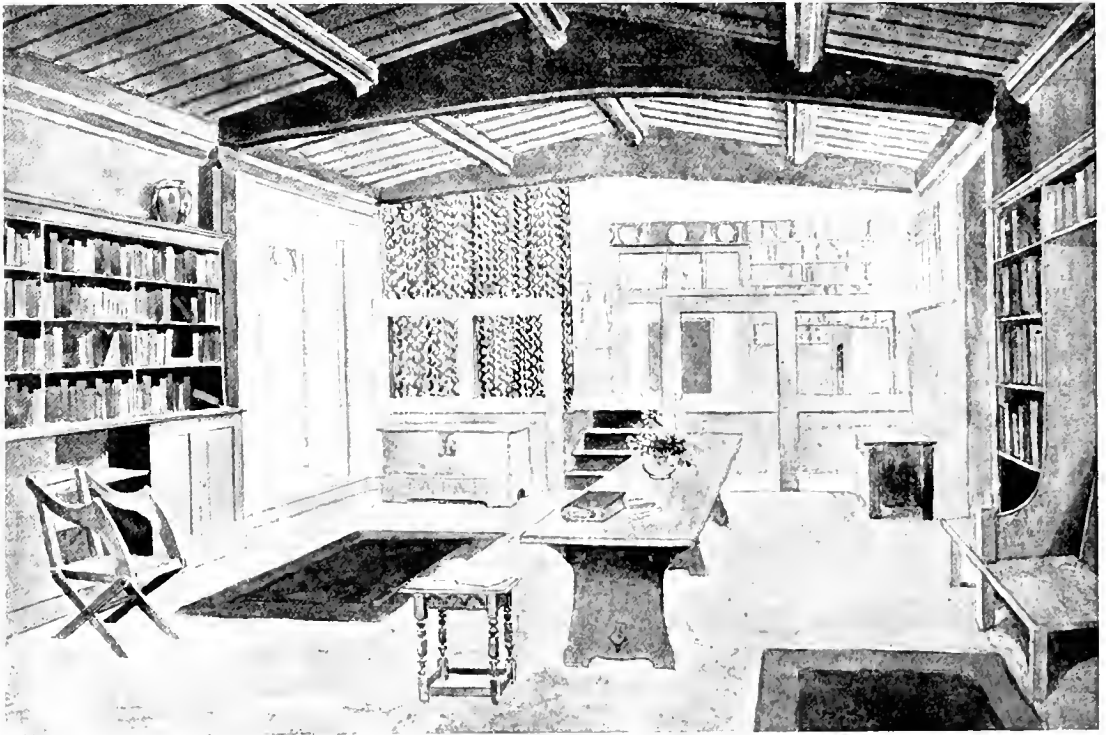


NORMAN CHAPEL, BROAD CAMPDEN : THE SOUTH DOOR
RESTORATION BY C. R. ASHBEE, ARCHITECT



NORMAN CHAPEL, BROAD CAMPDEN : THE PORCH
RESTORATION AND NEW WORK BY C. R. ASHBEE, ARCHITECT

The Norman Chapel Buildings at Broad Campden



NORMAN CHAPEL: THE LIBRARY

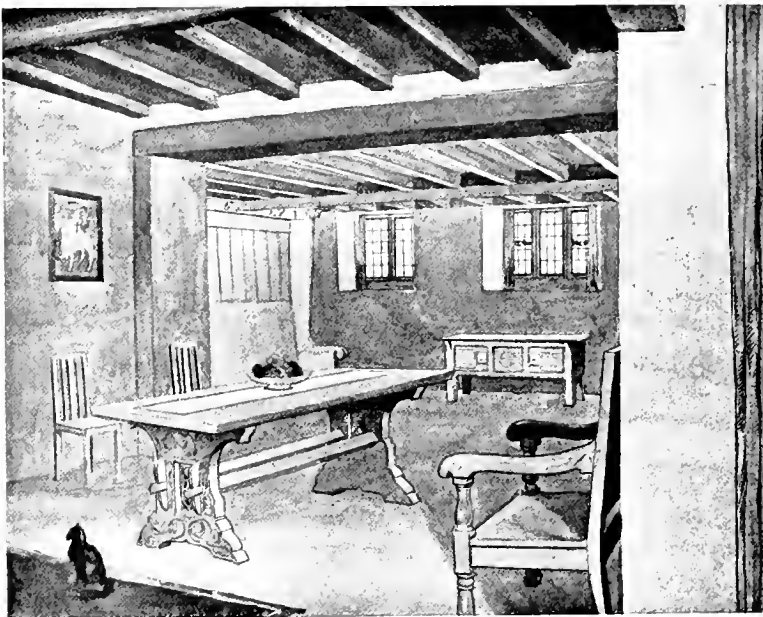
RESTORATION AND RECONSTRUCTION BY C. R. ASHBEE, ARCHITECT

and part of the floor had fallen. I managed, however, to save a good many of the old timbers, as also the fireplaces. The south-east end looking on to the terrace (see p. 290), is new:

it comprises a large bow built in oak and rough-cast and in the traditional Gloucestershire manner. This was essential, to adapt the room to modern requirements of sun and air.

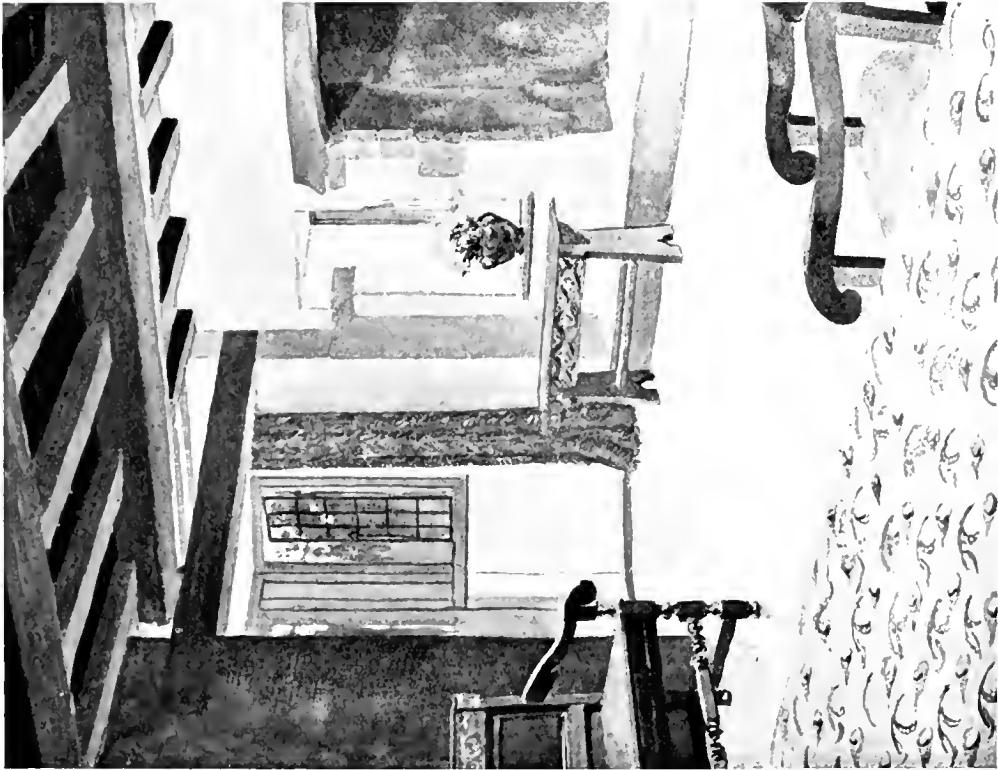
When I first took the building in hand this was the only room that had an occupant—a fine Gloucestershire sow with her litter, whom she was bringing up with great care under some fragments of fourteenth-century stone carving.

Above the dining-room is a very beautiful fourteenth-century bedroom (see illustration, p. 293). The roof was at one time a simple king-post structure, but it had been neglected, and the centuries of thatching through which the rain had now penetrated had ruined the work for carrying purposes. It seemed a pity, however, to gut this, so I built a

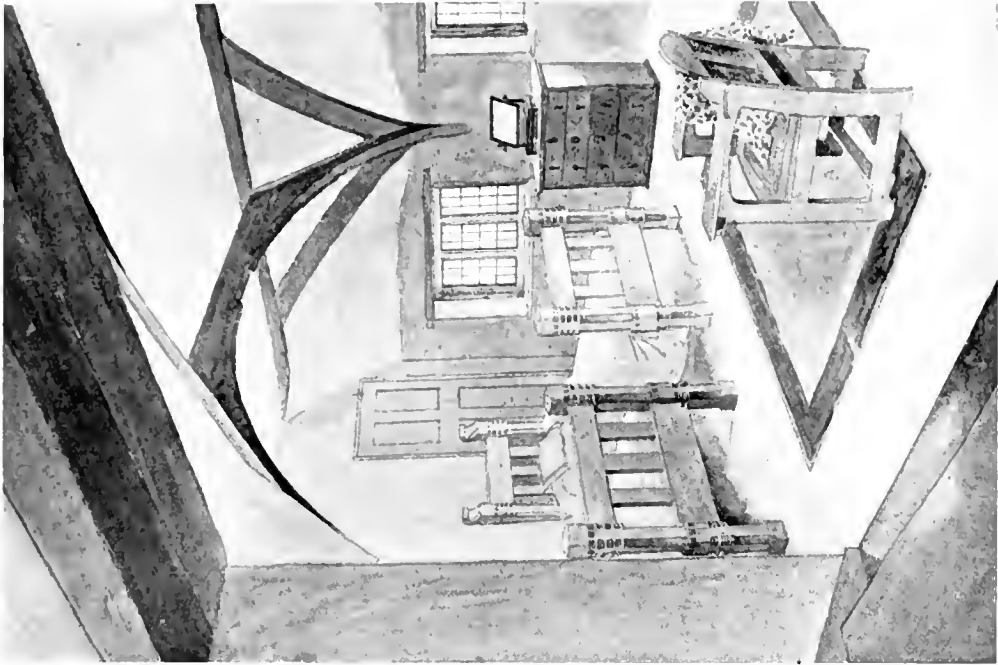


NORMAN CHAPEL: DINING ROOM

RESTORATION AND NEW WORK BY C. R. ASHBEE, ARCHITECT



NORMAN CHAPEL, BROAD CAMPDEN : BAY WINDOW IN DINING ROOM
RESTORATION AND ADDITIONS BY C. R. ASHBE, ARCHITECT



NORMAN CHAPEL, BROAD CAMPDEN : A BEDROOM
RESTORATION AND RECONSTRUCTION BY C. R. ASHBE, ARCHITECT

The Norman Chapel Buildings at Broad Campden

new roof on top (see pp. 290 and 291, No. 2), and hung the old roof, shown on p. 293 (right-hand illustration), on to the new.

Passing now to the new work. This is best shown in the illustrations on pp. 289, 294, and 295. Of these the first shows the approach from the road, the new gable appearing over a yew hedge, which, it should be added, has not yet reached the desired height and form, but with care and time (perhaps fifteen years!) will grow into the hoped-for design. The next, which is also yet in embryo, shows the flagged pavement that leads to the house, leaving the new wing, in which are kitchens and offices, on the right. New, also, is the little stone porch where Mr. W. Hart has carved for me a fine oaken corbel—a dragon carrying a lantern from its iron tongue, so that the visitor on winter nights shall not inhospitably stumble.

The house itself stands in about two acres of garden and orchard, and thus there has been scope for the forming of a rather beautiful garden, upon which we are still at work. The drawing reproduced on p. 295 shows this looking up from the

rock garden past the pergola, rose garden, and enclosed kitchen garden beyond, while the new wing is seen above the trees by the tennis lawn.

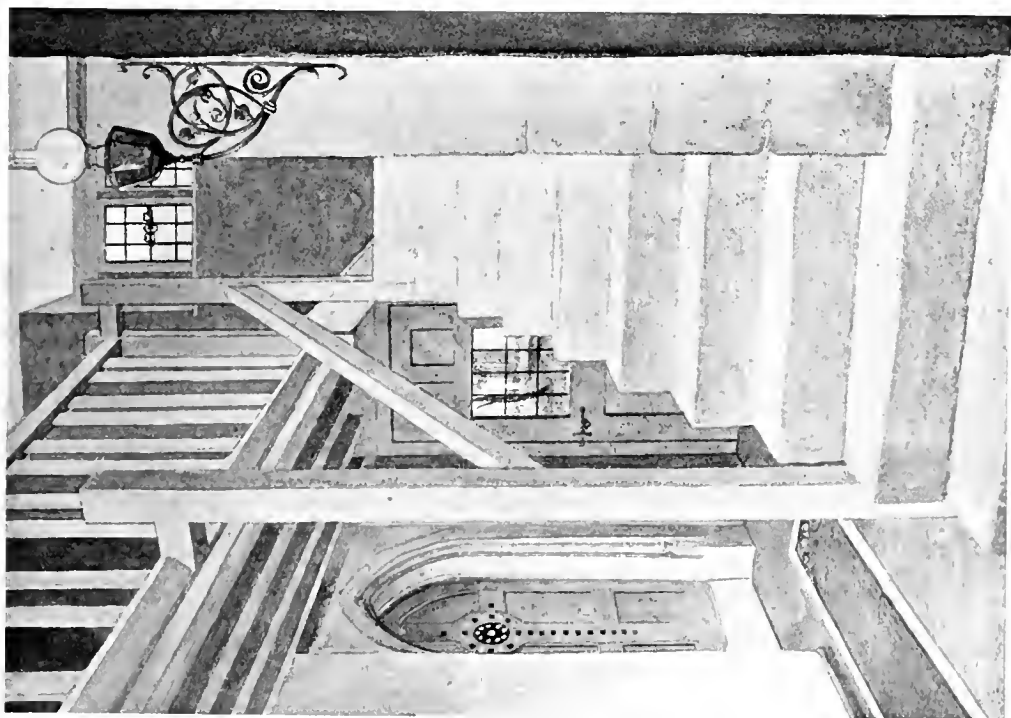
The bulk of the work in this building was done for me by the Guild of Handicraft, and I think Mr. J. W. Pyment, the foreman, is to be much commended for the thoughtful and sympathetic manner in which he has, over a period of eighteen months, handled the various details and problems of the work: he is responsible not only for most of the structure of the building, but also for the furniture shown in the drawings, most of which was made in his workshop and in character with the house.

A word should be added about the metal work. This is for the most part beautiful Sinhalese craftsmanship, some of it richly damascened by native workmen. Dr. A. K. Coomaraswamy, for whom I have had the privilege of working, and who now lives in the house, sent this over from Ceylon. He has also added many other splendid and beautiful Oriental treasures, and his collection of Sinhalese arts and crafts, upon a history of which he is at present engaged, is curiously fitted to the

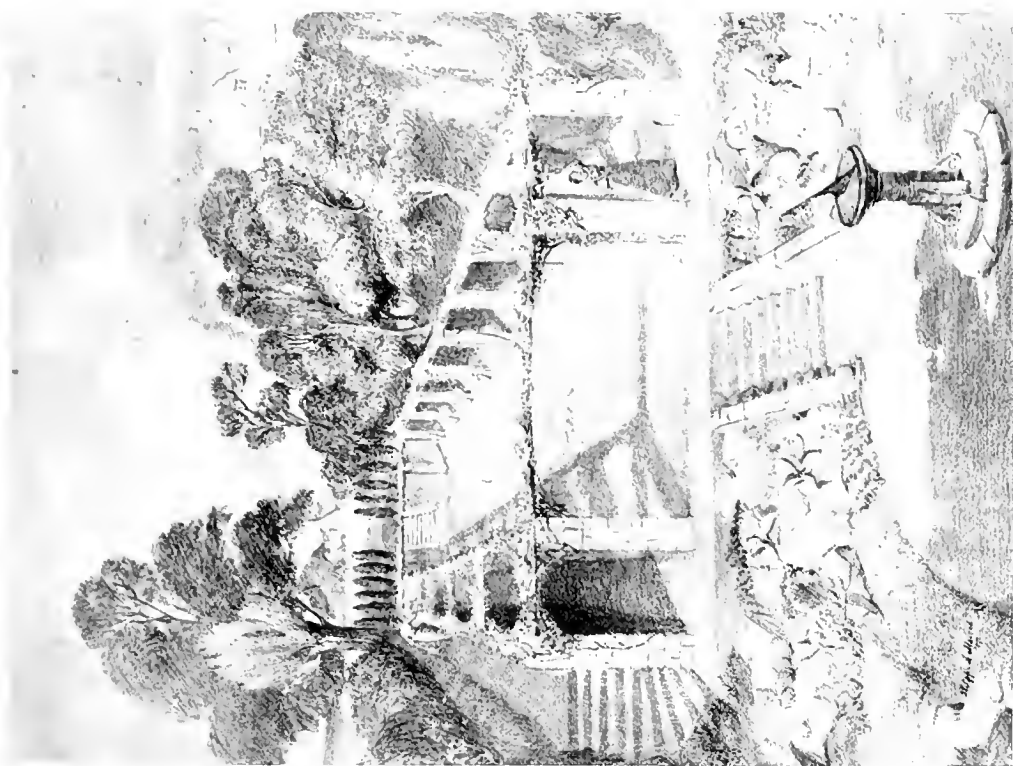


NORMAN CHAPEL: ENTRANCE TO THE HOUSE

NEW WORK AND RESTORATION BY C. R. ASHBEF, ARCHITECT



NORMAN CHAPEL, BROAD CAMPDEN : THE STAIRCASE
RESTORATION AND NEW WORK BY C. R. ASHBEE, ARCHITECT



THE NORMAN CHAPEL, GARDEN AT BROAD CAMPDEN
DESIGNED BY C. R. ASHBEE

The National Competition, 1907

character of the building in which it is placed. It is indeed fortunate that the building is owned by one whose fine taste is so sympathetically conservative.

C. R. ASHBEI.

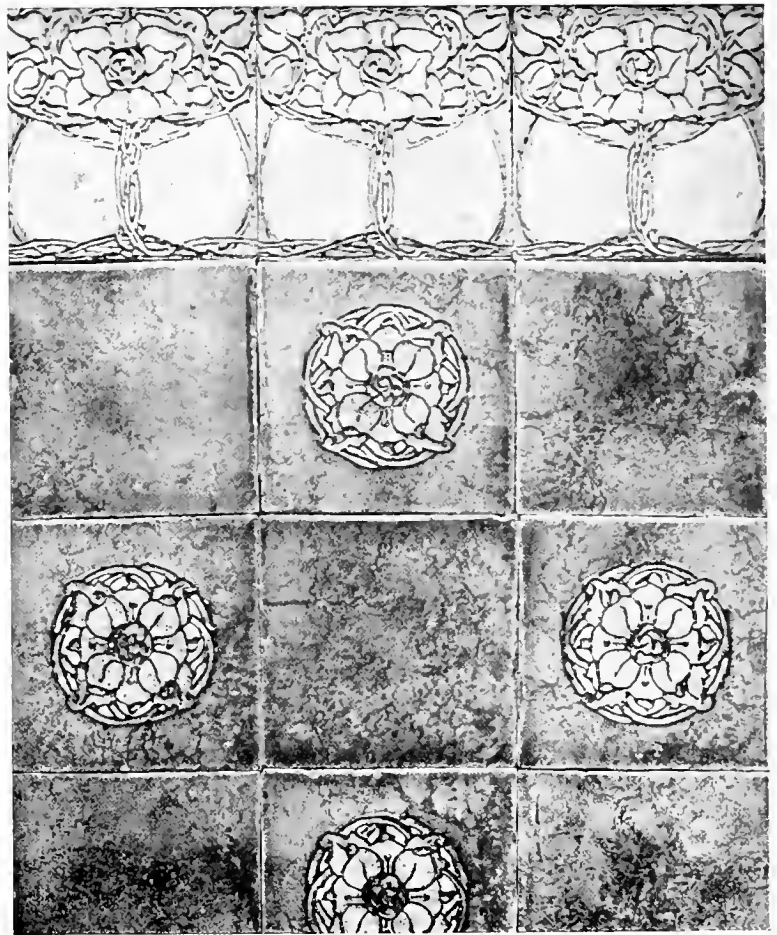
"THE STUDIO" YEAR-BOOK OF DECORATIVE ART, 1908.

The third number of this Year-Book is now in preparation. As in the second volume, one of the leading features will be a section devoted exclusively to DOMESTIC ARCHITECTURE, and the Editor will be glad to receive drawings or photographs of recent work of this nature, in addition to designs, etc., suitable as illustrations to the various subjects dealt with in the two previous issues. These should reach us not later than October 31st, and bear the name of the designer (and manufacturer, if any), with a short descriptive title of the design.

THE NATIONAL ART COMPETITION AT SOUTH KENSINGTON, 1907.

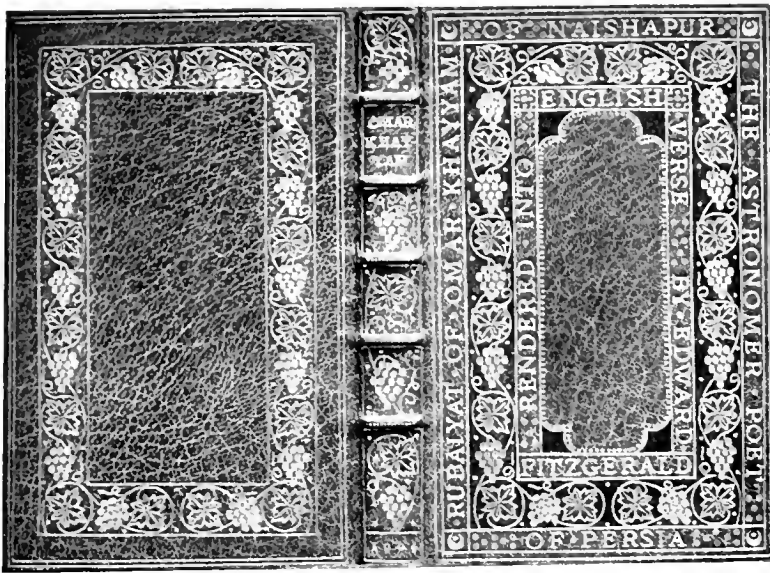
THE exhibition at South Kensington of the prize studies in the National Art Competition, although on the whole disappointing, is interesting for the number of executed designs that it contains in almost every department of work. A dozen years ago it was a rare thing at the National Art Competition exhibitions to see a piece of craftsmanship hung side by side with the original design, and few students would then have dreamed of attempting the realization of the ambitious works in enamel, metals, ivory and precious stones that are shown to-day. Perhaps it was, as well, for many of the designs of that period that looked well enough on paper, neatly drawn and coloured, were in practice unworkable, and complaints were constant from those examiners who were possessed of technical

knowledge that the ideas the students had evolved with such care and elaboration were impossible of execution within the limitations of the chosen material. In the eighties—and earlier—the tendency of nearly all the Government schools was to develop the artist (using the word in its conventional sense) at the expense of the designer, and the National Art Competition exhibitions were interesting at that time rather for the studies shown in painting, drawing, and modelling, than for evidences of the application of those branches of the arts to design and decoration. It was a wrong tendency, of course, as the schools produced young painters and sculptors in the place of designers and craftsmen, but the tendency had its good side. Through it was maintained a fairly high standard of work from the living model, and the drawing and painting from the life which must always be the backbone of the higher classes of design was generally speaking of far better quality



MAJOLICA TILES

BY ALBERT MOUNTFORD (BURSLEM)



LEATHER BOOK COVER

BY JOHN CHAPPLE (CAMBERWELL)

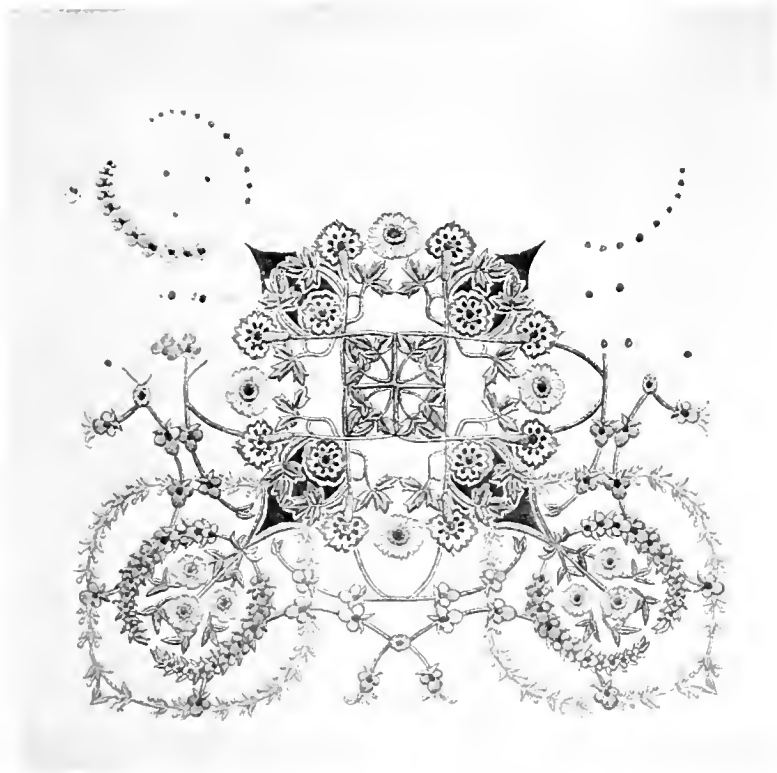
than it is to-day, when the examiners can find only one study from the nude worthy of a higher award than a bronze medal. The relative weakness of the modern student in this important respect can be sufficiently estimated by looking at the majority of the designs in the present exhibition in which the human figure is prominent.

In the encouragement of the student to execute the work that he has himself designed, the examiners are working on the right lines, but a higher technical standard than that shown in most of the examples at South Kensington should not be impossible of attainment. The executed work from Birmingham is more competent generally than that sent from any other school represented in the exhibition, from which poor and slovenly workmanship is not entirely absent. But this is not the disappointing feature of the National Art Competition of 1907, the real weakness of which lies in the evidence of a pre-

vailing poverty of ideas. There is little originality, and in design the students seem to be following too closely upon the lines of works that gained awards in preceding exhibitions—a natural tendency, but one that should be discouraged by the teaching staffs of the schools.

However, there are in one department welcome evidences of advancement both in invention and in technical accomplishment. The enamels, good in design and execution last year, are far better this, and beyond all comparison better than those

of a few years ago. In 1895 William Morris and his fellow judges deplored the fact that the designs for enamels seemed so poor that there was nothing to notice in them except perhaps that there were indications here and there of some



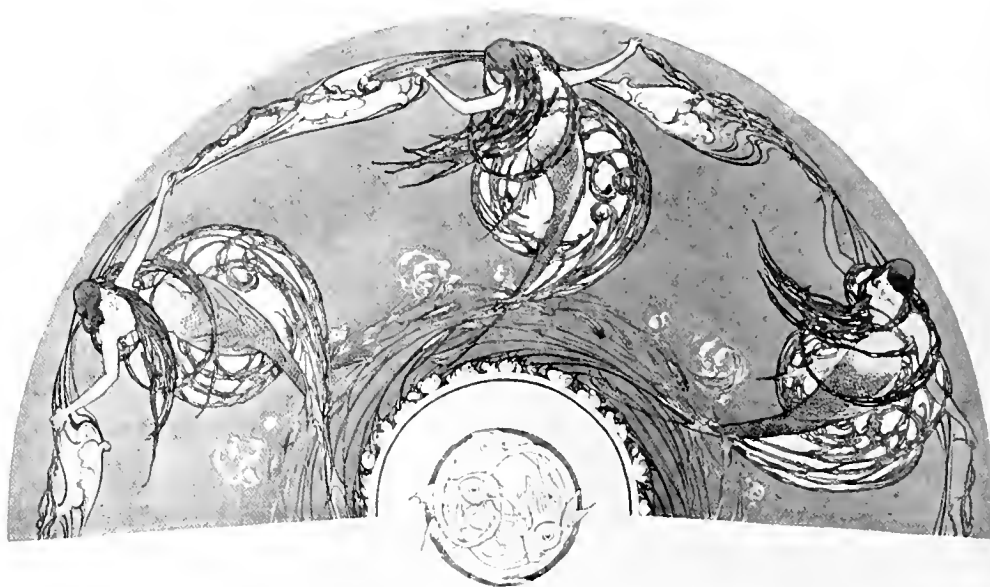
EMBROIDERED TABLE CENTRE

BY CONSTANCE E. NORFOLK (LEEDS)

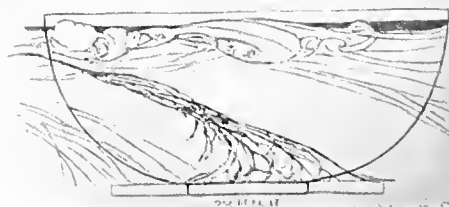
The National Competition, 1907

feeling for colour. Morris—a frequent judge in these competitions in bygone years—would, it is safe to say, have found something to admire in the enamels in the present exhibition, although he might not have gone so far as the examiners of 1907 in mentioning the work of a student as “so notable an achievement as to be worthy to be ranked with the best enamels in *grisaille* of any period.” The little cross by Mr. Thomas H. E. Abbott, of the Leeds School of Art, to which the examiners refer, is certainly excellent, but it would have been better, in the interests of the student himself, to have spoken of its merits with more reserve. A noticeable quality of the enamels shown this year is their commendable reticence of colour. Colour in enamels may or may not be capable of making those of oil paint “look like mud,” as Sir Hubert von Herkomer once told the Royal Academy students that it could, but it is easily possible to obtain with it hues of flaring gaudiness, and it is the prevalence of these hues that too often makes objectionable the work of the amateur jeweller who shows his or her work at one or other of the many local arts and crafts exhibitions.

The tendency this year is towards reticence rather than assertiveness of colour, and there is something curiously attractive in the subdued tones of the enamelling, in a severe and somewhat formal design, of the small copper candlesticks shown by Mr. James J. Burke, of Dublin. Different in conception and treatment, but similar in reticence of colour, are the four plaques with little pictures of animals in enamel, contributed by another Dublin student, Mr. J. Ernest Corr. Apart from their qualities as enamels these plaques are notable for the good placing in the pictures of the rhinoceros, lion, dogs, and deer that the artist illustrates. A larger enamelled panel by Miss Geraldine Morris, of Birmingham, illustrates the story told by Malory in the “Morte d’Arthur” of Sir Tristram entreating that the life of his step-mother should be spared, although she had been sentenced to death for trying to poison him. Miss Morris’s panel is a fine piece of rich and lustrous colour, but pictorially it is over-ambitious. The composition is crowded and involved, and the panel, deserving of high praise for its execution and intention, suffers by comparison



DESIGN FOR A PAINTED BOWL



BY SYBIL TAWSE SUNDERLAND



DESIGN FOR A PANEL FOR MURAL DECORATION

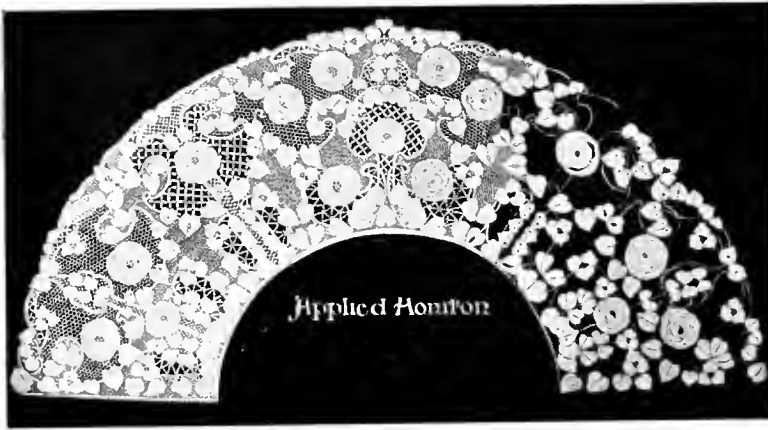
BY GWYNEDD HUDSON (BRIGHTON)

with the simplicity and reserve of the Dublin work that is placed beside it. A nice appreciation of colour and harmony is shown by Mr. William T. Blackband in the arrangement of the enamelled leaves, opals, and amethyst, in the circular pendant for which he has been awarded a gold medal.

There is not much ironwork, either designed or executed, at South Kensington, and the few pieces shown are with one exception inconspicuous. Things like handles, hinges, door-plates and keys are well within the powers of the student, and are capable, as a recent exhibition at the Fine Art Society's brought home to us, of high development on artistic lines. The key especially lends itself to fine treatment, but not one is to be found among the executed designs in the National Art Competition Exhibition, and only an insignificant group of door-plates and hinges. The best thing by far among the ironwork is the design by Mr. Albert Halliday of Bradford for a chancel screen. A full sketch of the design is shown accompanied by a panel wrought by the student. The little brazier in wrought iron shown by Mr. Frank Martin, of Birmingham, attracts by its simplicity, but its small scale makes it look like a stand for a flower pot. The electric light lantern in wrought iron by Mr. G. R. Glandfield, of Plymouth, is overloaded with unnecessary ornament.

A tendency to add ornament for ornament's sake and not because it is an essential part of the design is naturally common among the work of students

who have not learnt properly to appreciate the value of simplicity. There are many examples of this failing in the present exhibition, and of that other frequent weakness of the student—the straining after novelty at the expense of fitness and beauty. For example, the examiners in their report welcome the attempt: that is being made to produce designs for wicker furniture, and hope to see further efforts in this direction. But in the two or three drawings of wicker furniture that are shown, the student appears only to have aimed at producing something different from instead of better than the articles in everyday use. The wicker chair of commerce is not as a rule ungraceful, and in its commonest form is superior to those seen in the drawings to which the examiners have given a National Book Prize. Again, the examiners welcome “practical efforts in boot and shoe decoration,” and perhaps our footgear does leave something to be desired in beauty and elegance. That the boot—and still more the shoe—can be beautiful we know from those that have come down to us from earlier and possibly more artistic periods, but it is questionable whether the beauties of those examples can be combined with the needs of the twentieth century. In any case, there is nothing except a little more ornamentation in the arrangement of the stitching to differentiate the “gent's golf or walking boots” and the “ladies' Balmoral shoes,” honoured in the National Art Competition, from the ordinary boot or shoe sold in the



DESIGN FOR A LACE FAN

BY GERTRUDE M. CHAPMAN (DOVER)

ready-made shops, and until something better can be produced it will be as well to exclude such examples from the exhibition. Another unsuccessful attempt to apply art to the common uses of life is the very ordinary design for the decoration of an iced cake, of which there is no need to show a full-sized and coloured model.

Among the modelled designs nothing is better than one for a square carved wooden box by Mr. Charles H. Gait, of Plymouth Technical School. Panels representing the four Seasons adorn the sides of Mr. Gait's box, on the slopes of the lid are the signs of the zodiac, and the top is surmounted by a section of the terrestrial globe. It is a pity that Mr. Gait was unable to show his box in wood as the exhibited work in wood-carving is both poor in quality and moderate in quantity, although the art is more practised now than at any other time in our history. Another box worthy of notice is the jewel casket by Mr. Hubert Martin of Camberwell, in which wood of a subdued colour has been used in combination with silver and turquoises. A word of special commendation is due to the jewel casket of ivory with silver ball feet and silver hasp and corners, the work of Miss Anne G. Stubbs, of Birmingham (Margaret Street) School of Art. Of the designs for work on a larger scale in which metals and other materials are combined, that for a music cabinet by Mr. W. S. Williamson, of Bridgwater (see p. 302) may be mentioned. He shows complete drawings of his cabinet, and one of the doors executed in walnut wood, carved with a simple design based on the bramble rose, slightly inlaid, and with metal fittings. It is interesting to notice that everything in the cabinet, design,

construction, inlay, carving, and metal work are from the hands of the same student.

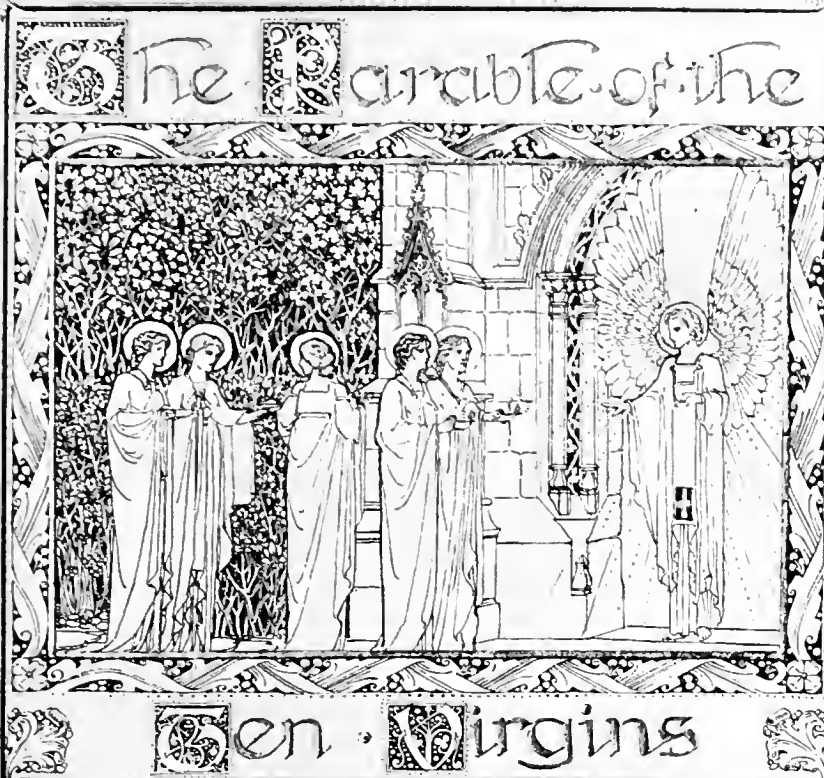
For beauty of colour, the set of majolica tiles shown by Mr. Albert Mountford of Burslem (see p. 296) is superior to anything of its kind that has been seen for several years in the exhibition of the National Art Competition works. The tiles are of a dull but rich turquoise blue, and every alternate one in the panel exhibited

is decorated with a rosette of a curious pinkish-red which re-appears in the border in a more elaborate form as a conventionalized flower. The tiles have been made as well as designed by Mr. Mountford,



ILLUMINATED TEXT
FOR THE NURSERY

BY EVA A. BATLEY
(IPSWICH)



Then shall the Kingdom of Heaven be likened unto ten Virgins which took their lamps and went forth to meet the Bridegroom.

And FIVE of them were WISE and FIVE were FOOLISH. They that were foolish took their lamps and took no oil with them.

But the WISE took oil in their vessels with their lamps. While the bridegroom came, they all slumbered and slept.

And at midnight there was a cry made, Behold, the bridegroom cometh; go ye out to meet him.

Then all those virgins arose and trimmed their lamps.

And the foolish said unto the wise Give us of your oil; for our lamps are gone out. But the wise answered,

Saying, not so, lest there be not enough for us and you; but go ye rather to them that sell and buy for yourselves.

And while they went to buy the bridegroom came and they that were ready went in with him to the marriage and the door was shut.

Afterward came also the other Virgins saying, LORD, LORD, open to us.

But he answered and said, Verily, I say unto you, I know you not.

Watch therefore for ye know neither the day, nor the hour when the SON of man cometh.

DESIGN FOR AN ILLUMINATED PAGE OF A BOOK. BY HUGH HEPBURN

(NEWCASTLE-ON-TYNE, ARMSTRONG COLLEGE)

The National Competition, 1907

of whom more should be heard later on. He is only seventeen. The designs for stained glass are fairly good, and the credit for nearly all the best of them belongs to the Birmingham school. Arrangements have been made at one end of the exhibition gallery by which the executed specimens of stained glass can be seen tolerably well, but there is still room in this respect for improvement.

Designs for fans are far below the level of other years, with the single exception of the fan in Honiton lace for which Miss Gertrude M. Chapman, of Dover, receives the well-deserved honour of a gold medal (see p. 300). Miss Chapman's design, founded on the rose and its foliage, is admirable in arrangement, and its scale is well fitted to the size of a small object like a fan. The sketches for the fan-ends in silver and mother-of-pearl, and for the small sticks in mother-of-pearl alone, which accompany the design for the fan and the worked example, are not so good as that for the lace itself. The design for a painted plaque by Miss Gladys Luke of Plymouth Technical School has a border of conventionalized waves and Elizabethan ships which is too good for the portrait of the Virgin Queen that it surrounds. But the border is capital, and there is promise in another design for painted pottery by Miss Sybil Tawse of Sunderland, a bowl the inside of which is decorated with long-haired mermaids with extended arms linked together (see p. 298). The illuminated text for a nursery by Miss Eva A. Batley of Ipswich, with Blake's "Nurse's Song," written and illustrated on a sheet of parchment suspended by a framework of green leather (see p. 300) is quaint and attractive, but it is questionable whether children would appreciate it, and it would probably be somewhat costly to produce. The design by Mr. Hugh Hepburn of Newcastle-on-Tyne for the illuminated page of a book, with gold capitals and lines, and a pen-and-ink picture of the *Parable of the Ten Virgins* (see p. 301) is effective in arrangement. The designs for book illustration by Mr.

Frederic Carter of the Polytechnic (Regent Street) show some invention and a considerable diversity of style ranging from the broadly treated drawings, of which "*A Scientific Examination*" (see p. 303) is a good type, to the Beardsleyesque "*Pierrot Malade*." They are weak in the treatment of some of the details, notably in the drawing of hands, but this is a defect that study and experience should remove.

The weakness of the students' drawing when the figure is treated in design, which was referred to at the commencement of this article, is exemplified in the exhibition by a large design for a decorative panel with classical figures by a lake. The design itself is not altogether bad, but it is one that should not have been attempted by any student unless his knowledge of drawing from the nude was moderately extensive, and the same criticism applies to most of the sketches for figure decoration shown on the same screen. The decorative painting in spirit fresco by Miss Gwynedd Hudson of the Brighton School of Art (see page 299) has some qualities of colour, but it seems impossible that it could look well set in a space on a panelled wall as indicated by the student in the small sketch that



PORTION OF A MUSIC CABINET
DESIGNED AND EXECUTED BY WM. S. WILLIAMSON (BRIDGWATER)



BOOK ILLUSTRATION: "A SCIENTIFIC EXAMINATION" BY F. CARTER (REGENT ST. POLYTECHNIC)

accompanies her picture. None of the painted or drawn designs in which the figure is introduced is of the same class as the best work of a similar kind shown in the competitions of earlier years, and one frieze in particular is so poor that it should not have been exhibited. Of the studies from the nude figure, those of Mr. W. E. Wigley, of Birmingham, are perhaps the best in the collection. His water-colour study from the nude is better than any of the oils shown, and the drawing for which he has been awarded a bronze medal has an air of refinement that is lacking in the works that surround it. There are sheets of creditable time studies from the nude

from Chelsea and Leicester (the Newarke), and the head in oils of a little red-haired girl by Mr. R. J. Stubington, of Birmingham, is carefully drawn and tenderly painted. In the class of modelling from the life the best work is seen in the excellent torso of a man by Miss Constance Skinner of the Hammersmith School of Art. W. T. WHITLEY.

NATIONAL COMPETITION, 1908.—The Council of the Society of Arts announce that they are prepared to offer, under the terms of the Mulready Trust, a gold medal or a prize of £20 for competition amongst students of the Schools of Art of the United Kingdom, at the Annual National Competition to be held in 1908. The prize is offered to the student who obtains the highest awards in the following subjects:—(a) A finished drawing of imperial size from the nude living model. (b) A set of time studies on a small scale, from the nude living model, executed in a short time, of varied shortly sustained poses (mounted on not more than two imperial size mounts). (c) A set of studies of hands and feet from the living model (mounted on not more than two imperial size mounts). (d) Drawing from the life, including memory life drawing done at the examination in May, 1908. No student will be eligible for the award who does not pass in drawing from the life (d), and who does not obtain an award for (a) the finished drawing from the nude living model. The other two subjects are optional. The works must have been executed between April 1st, 1907, and March 31st, 1908. The recipient of a prize awarded under this trust in 1892, 1893, 1896 or 1903, cannot compete again. The drawings, etc., are to be submitted, with other school works, in the usual manner to



PORTION OF ALTAR RAIL IN REPOUSSÉ BRASS AND OAK, FOR ST. LUKE'S CHURCH, SEVENOAKS
DESIGNED BY J. T. LEE, F.R.I.B.A.
(See *London Studio Talk*.)

Studio-Talk

the Board of Education, South Kensington, in April, 1908. Each competing drawing must be marked "In competition for the Mulready Prize," besides being labelled as required by the Board of Education.

STUDIO-TALK

(From our Own Correspondents)

LONDON.—We illustrate on the previous page part of an altar rail designed by Mr. John T. Lee, F.R.I.B.A., for St. Luke's Church, Sevenoaks. Both the design and the material used for the rail, the cill, and the uprights, are appropriately derived from the oak tree, while the *repoussé* brass work adds to the effectiveness of the whole.

That law is not always identical with justice was conspicuously shown by the case of the United Arts Club which came before the courts at the end of July. The club had been regularly paying rent for its quarters in King Street, St. James's, to its immediate landlords, Willis's Restaurant Company, but this company having fallen into arrears to the extent of some £2,000 for rent due to the superior landlords, Messrs. Robinson and Fisher, the well-known firm of auctioneers, the latter exercised the right given them by the law and distrained on the whole of the premises leased to the Restaurant Company, including the portion sublet to the United Arts Club, and including also the pictures that happened to be on the premises at the time (the club has been holding quarterly exhibitions of pictures, and apparently there were a large number of works on show at the time the superior landlords distrained). The club at once applied to the Court of Chancery to interdict the sale of these pictures, but Mr. Justice Neville, who heard the case, while expressing himself very strongly as to the "monstrous state of the law," was unable to grant the injunction sought. We understand that the club has decided to appeal from the Judge's decision, but the appeal cannot be heard until the end of October when the courts resume their sittings; and in the meantime the pictures cannot be removed from the premises. Attention was called to the case in the House of Commons last month, but the Attorney-General held out no hope of early legislation to remedy the unjust state of the law disclosed by it.

But a little while since the privileges of our exhibitions were extended only to drawings which had the appearance of what was termed "finish," the methods by which such appearance was obtained

being a secondary consideration. There are quarters now, however, in which encouragement is given to other merits, such as sensibility of line. Independent existence as an art is thus almost again restored to drawing, after a period of eclipse. The studies by the Hon. Neville Lytton, Mr. William Orpen and Mr. Muirhead Bone, which we reproduce, are interesting as the work of artists concerned in this renaissance. In the case of Mr. Muirhead Bone we illustrate some of his slighter efforts, for in his artistic shorthand he is as happy as in his finished drawings, being always at his best in work done under the direct stimulus of the movement of life. It is by such notes as these, which overflow his sketch-book, that we are enabled to estimate the resources of



FROM A DRAWING IN RED CHALK
BY THE HON. NEVILLE LYTTON



FROM A STUDY IN RED CHALK
BY THE HON. NEVILLE LYTTON



LEAD PENCIL SKETCH
BY W. ORPEN



SKETCH IN LEAD PENCIL

BY MUIRHEAD BONE

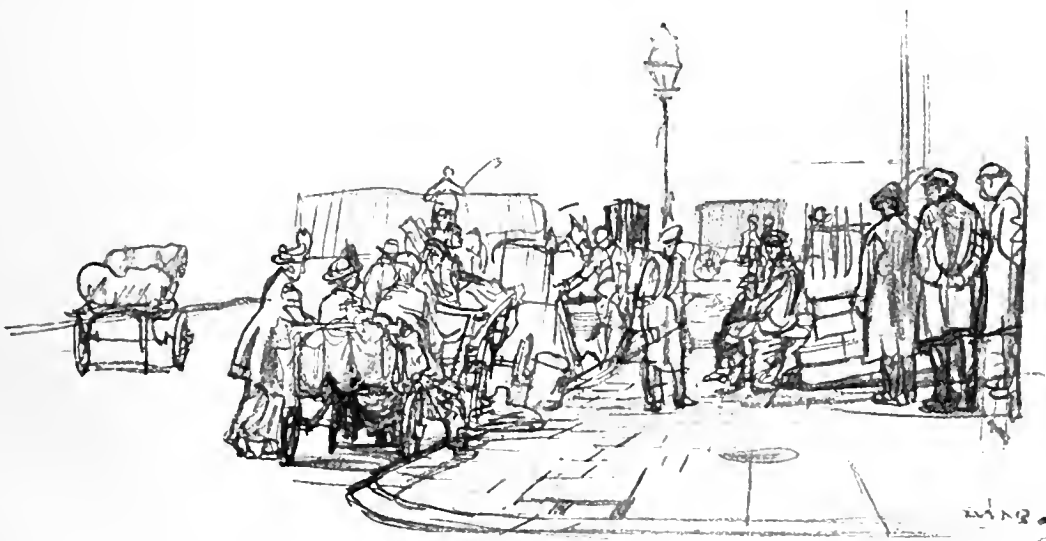
his art, and the richness of the vein which his sympathy has discovered in the everyday aspects of the streets. Perhaps, though, it is a hint that we should not take his artistic persiflage too seriously that in one little sketch the name on a brewer's dray has been spelt with so much delibera-

tion. A more serious phase of his art was seen in a drawing of St. James's Hall which he made when that building was in course of demolition, and which was a notable feature at a recent exhibition of the New English Art Club.

The exhibition of Mr. Paul Maitland's paintings at the Paterson Gallery, Bond Street, showed that painter's always interesting work to advantage. His only rival in a certain delicate manipulation of the oil medium and refinement of view was his pupil, the late Mr. W. Osborn, of whose work some specimens were also to be seen on this occasion. Perhaps the latter's was the purer sense of colour, though in the pictures of both of these

artists a tendency to gloom is noticeable, which Whistler, evidently their master, proved was not the necessary adjunct of low-toned painting.

We reproduce a pastel and a water-colour by Mrs. Mabelle Unwin, whose exhibits at the Society



SKETCH IN LEAD PENCIL

BY MUIRHEAD BONE



"MARCH WINDS" (PASTEL)

BY L. MABELIE UNWIN

(See also page 313)

of childhood is nearly always the motive of her brush. Of her success in this the pastel *March Winds*, here reproduced, speaks for itself. Her work has many pleasant qualities in colour and design which heighten the attractiveness of her always well-chosen subjects.

In his clever water-colours of London subjects (of which an example was given in our February number) Mr. W. Walcot is greatly assisted by the knowledge which his training as an architect has given him. No doubt to qualities thus imparted to his work is largely due his success in giving an illusion of moving traffic against a background of London architecture. His drawings catch more than a little of that spirit of haste and bustle which is the pervading one in the London streets.

Without displaying any features of exceptional interest the exhibition of works by the students of the Royal College of Art, held last month in a building behind the

of Women Artists and elsewhere we have before this had occasion to notice. To express the charm

National History Museum, South Kensington, proved in some respects more worthy of attention



"THE HORSE GUARDS, WHITEHALL"

(In the possession of F. Garrett, Esq.)

BY W. WALCOT



"CHAPEL OF HENRY VII., WESTMINSTER ABBEY." FROM THE WATER-COLOUR BY W. WALCOT.



"PICCADILLY"

(In the possession of F. Garrett, Esq.)

BY W. WALCOT



"KINGSWAY"

BY W. WALCOT



FROM A PHOTOGRAPH
BY S. ELWIN NEAME

than the National Competitions Exhibition, which took place at the same time in the Indian Section of the Victoria and Albert Museum, and fully dealt with elsewhere in this number. Amongst the decorative paintings exhibited by the students of the Royal College were several compositions which showed originality in conception and poetic imaginativeness. Full scope being given to the individuality of the young artist, it is not surprising to find some of the designs bordering on the grotesque. Nevertheless the freedom from convention which characterised the collection was, on the whole, stimulating and hopeful. Of the larger drawings *The Gates of Life*, by Mr. T. Lewis, showed undoubted merit both in the conception and execution of a rather



"THE STORY BOOK"

(See also p. 308)

BY F. MABELLE UNWIN

ambitious composition. Influenced to some extent by the creations of Puvis de Chavannes, the artist has endeavoured, and not altogether unsuccessfully, to introduce a dramatic note, without detracting from the decorative qualities of the whole. *Humanity Unveiling Nature*, by Miss Amy K. Browning, was another ambitious work, but lacking the higher decorative qualities of the design just referred to. Mr. A. Mackinder's *Henry III. granting Charter to Newcastle to sink Coal Shafts*, displayed sound draughtsmanship and a right feeling for the balance of the composition; while his *Finding of Dechtire* and *Setanta earns the name of Cuchulain* were amongst the best of the smaller designs.



PHOTOGRAPHIC STUDY

BY S. ELWIN NEAME

We here reproduce two photographic studies of drapery by Mr. S. Elwin Neame, who has devoted much thought and experiment to the subject. The disposition of drapery upon the figure has always

tested the degree of taste possessed by artists before ever pencil is put to paper, when selection and treatment come into play. In the case of photography everything depends upon the first arrangement, which calls for unfailing taste and a knowledge of tradition.

We reproduce as a supplement a water-colour drawing of the famous *Bridge of Sighs* in Venice, by the late C. E. Holloway, of whose works an exhibition was recently held at the Baillie Galleries. The name of Whistler is associated with that of Holloway, whose neglected art he befriended. There can be little doubt that in his own art Whistler owed something to Holloway. They were drawn to similar subjects, such as the River Thames and Venice, and Holloway's more prosaic brush perhaps suggested to Whistler aspects of both which in his own art he rendered with such beauty.

The exhibitions held in London during the months of August and September are usually of such moderate interest that the collection of paintings and water-colours now on view at the Leicester



MEDALLION PORTRAIT OF KING EDWARD VII.
FOR MONUMENT AT MARIENBAD
BY GUSTAV GURSCHNER



MEDALLION PORTRAIT OF KAISER FRANZ JOSEF
FOR MONUMENT AT MARIENBAD
BY GUSTAV GURSCHNER

Galleries should prove a boon to the many visitors who only come to the Metropolis during the holiday season. Here will be found a limited number of pictures by well-known artists, several of which will well repay careful study. The water-colours are the more interesting, comprising as they do drawings by such acknowledged masters as Turner, David Cox, Peter de Wint, George Barret, Samuel Prout, David Roberts, James Holland, William Hunt, J. S. Cotman, Tom Collier, and E. M. Wimperis, together with an impressive piece by Mr. Arthur Severn, called *Sunrise at Sea*, in which the general tonality and atmospheric qualities are particularly fine. Amongst the paintings *The Waterfall*, by Mr. Wilson Steer, shows dignity of conception and is rendered with strength and lofty simplicity. Mr. John Lavery is represented by three examples, of which *The Lady in Black* is the most important. Mr. Charles Conder's *Au bord de la mer* is a beautiful colour harmony, while *A Blue Seascape*, by Henry Moore, shows the finest qualities of the marine painter's art.

VIENNA.—When some two years ago the citizens of Marienbad decided to erect a monument to commemorate the memorable meeting of the two monarchs, the Emperor Francis Joseph and King Edward VII. of



FROM THE WATER-COLOUR IN THE POSSESSION OF T. WAY, ESQ.



THE BRIDGE OF SIGHS, BY C. E. HOLLOWAY.

England, Gustav Gurschner was entrusted with the task, which he has ably fulfilled. It was no easy task which the sculptor undertook, for there were many difficulties in the way even after the form it was to take was definitely fixed upon. The features of the Emperor were familiar to him, but it was otherwise with the King. With his usual thought and kindness, King Edward smoothed the way by sitting to the sculptor four times during his stay in Marienbad last year and once in London, whither the sculptor had followed him. The King is highly satisfied with the medallion portrait of himself, which is a dignified work. The artist has brought out the characteristic lines of his face, and the likeness is unmistakable. That of the Emperor Francis Joseph is equally good, though his Majesty, owing to his advanced age and the need for avoiding fatigue, did not sit to Herr Gurschner. Still, in this case also, the portrait has been pronounced by those in intimate intercourse with the Emperor to be an excellent likeness.

The monument of which these medallions form part is also the work of Herr Gurschner. It is of finely-hewn, unpolished granite of a soft grey tone,

and with the socle, which is slightly curved, is over thirteen feet high. The medallions are twenty inches in diameter, and have been executed in bronze: they occupy the face of the stone, which also bears an inscription relating to the event commemorated. On either side are two pilasters about eight feet high with seats between, also of grey granite, the whole forming almost a semi-circle. The pilasters are ornamented with bronze crowns of the monarchs, and surmounted by bronze-gilt Etruscan vases with a rich patina, and containing plants and flowers. The whole is something entirely new in monumental sculpture, for this mixture of bronze patina and hewn granite has never been used in this connection in Austria. The monument is situated in an ornamental garden at the head of a walk which was specially made for the use of King Edward, so that he might be far from the "madding crowd," and yet one of them. Herr Gurschner has achieved a real work of art, which will be an ornament to Marienbad.

Friedrich Gornik, of whose plastic productions some examples are here reproduced, is a native of Carinthia, and began his career as a student at the Fachschule in Villach, one of the best-known



"DRAUGHT HORSES"

MODELLED BY FRIEDRICH GORNIK
EXECUTED BY A. RUBENSTEIN

schools for wood-carving in the Imperial dominions. He was then but fourteen, but as he showed unusual ability at the end of the four-years' course of instruction there, he was awarded a stipend in order that he might continue his studies at the Kunstgewerbeschule in Vienna. Before entering this institution, however, he studied for a year under Theodor Charlemont, an artist of sound judgment, and possessing unusual merits as a teacher. At Vienna he was first a pupil of Professor Breitner, and later, when the school was re-modelled by Baron Myrbach, the young sculptor entered the class of Professor Strasser, one of the leaders of the Secession, appointed at the same time as Professors Hoffmann, Moser, and other moderns. Gornik quickly distinguished himself as a student in Vienna, and at the end of his course was awarded a travelling scholarship in order that he might study the plastic art of other nations.

Gornik early developed a taste for animal sculpture, and in the zoological gardens at Schönbrunn in the grounds of the famous castle, he found sufficient and varied material for studying them from nature. These studies were carried on at a time when garden architecture was beginning to claim

more and more attention on the part of artists of the modern school, and Gornik also turned his thoughts in this direction, one of the results being *The Lovers*—a work showing how closely Gornik has studied animal nature. The modelling of this feline couple is vigorous and full of feeling, while the facial characteristics are aptly rendered, as also is that suppleness of limb and body which distinguishes animals of this kind.

Not content to confine his studies to the wild animals at Schönbrunn, Gornik turned his attention to the domestic animals he had been familiar with in his country home—the oxen and horses employed in husbandry. Both in the *Team of Oxen* and *Draught Horses* there is something almost human in the dignity with which these toilers are invested. Remarkable too for its powerful delineation is the *Troika*, which was lately exhibited at the Künstlerhaus and so impressed the Kaiser that he bought it. Nor has he restricted himself to animals, though it is here that his particular gifts are revealed most conspicuously. Among other human subjects he has modelled, the *Wrestler* may be mentioned as an example of this talented young sculptor's vigorous manipulation.

A. S. L.



"TROIKA" (BRONZE)

BY FRIEDRICH GORNIK
EXECUTED BY A. RUBENSTEIN



"TEAM OF OXEN" (BRONZE)

MODELLED BY FRIEDRICH GORNIK
EXECUTED BY R. LEITNER



"THE LOVERS"

BY FRIEDRICH GORNIK



Hans Licht. 1941

"ON THE MULDE"
BY HANS LICHT

Studio-Talk

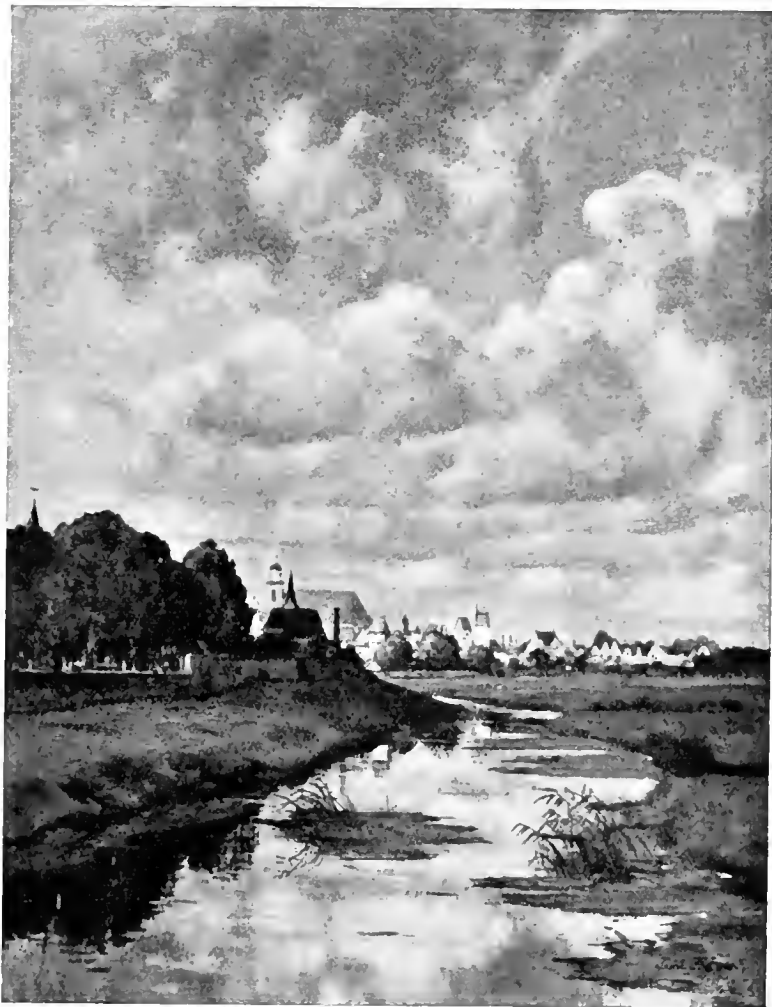
BERLIN.—An exhibition of the studies and drawings of Count Leopold von Kalckreuth has been on view at the Cassirer Gallery. We enjoyed the patient love of a student of nature, and that delicate rendering of every-day life in the home and the fields which is the source of the painter's inspiration. A sober realism does not look out for things of beauty, but problems of light and air are carefully studied, and we sometimes feel the touch of a loving soul.

One of the most promising young landscape painters, Hans Licht, is to be seen to great advantage in the Künstlerhaus Gallery, and readers of THE STUDIO will be interested in seeing the example of his work here reproduced.

At Fritz Gurlitt's Gallery recently there was an interesting exhibition of landscapes by Paul Thiem. These landscapes are confessions of quiet German "Heimatgefühl" (home-feeling). The painter is a son of the distinguished Berlin collector, Adolph Thiem, whose treasures are now in the Kaiser Fredrich Museum.

The future of German applied arts has been unceasingly debated since the important Dresden exhibition closed its doors. There are pessimists who conclude from this great review only a return to past styles. Biedermeier is the craze of the day—Biedermeier for home arts, for high art, and literature. Two Biedermeier exhibitions have recently been revivifying the Alt-Berlin of 1820—1860. Optimists only speak of the new style. We cannot yet quite specify this new style at the present moment, but we have certainly every reason to expect it. Biedermeier, the last pure phase of German art, seems a

healthy connecting-link between tradition and modernism. Although our Berlin decorative artists enjoy no State protection, as do the Vienna, Munich, Dresden, and Darmstadt guilds, although they are real stepchildren of the public, yet their strong development shows their vital force. Events such as the appointment of Professor Messel as "Hof-Architekt," of Professor Bruno Paul to the post of Director of the Royal School of Applied Art, the introduction of a series of lectures on "Moderne Kunstgewerbe" in the lately-opened Handelshochschule (Commercial High School), are hopeful signs of good times coming for Berlin applied art. A group of our strongest talents, such as Albert Gessner, Curt Stoeving, Grenander, August Endell, Rudolf and Fia Wille, Sepp Kaiser, Mohrbutter, Schmuz-Baudiss, Mutz, have banded together to form the "Werkring." This association does not



VIEW OF DINKELSBÜHL

(Photo: Hanfstaengl, Munich)

BY PAUL THIEM



NYMPHENBURG PORCELAIN FIGURE
DESIGNED BY JOSEPH WACKERLE

pledge its members to certain dogmas ; it leaves them free to follow their own artistic bent, only strengthening their aspirations by the community of aim and by *camaraderie*. It seems that the strongest impulse is traceable from Scotland, England, and Vienna, yet there are unmistakable personal notes.

Visitors to the Bruno Paul rooms in the Grosse Berliner Kunstausstellung cannot fail to have noticed the porcelain figures of the Munich sculptor Joseph Wackerle. This artist is at present occupied at the famous Nymphenburg manufacture, which is bent on augmenting its long established reputation. He adores the fine material he so deftly manipulates and thinks it quite as fit for our time as for the Rococo and Louis Seize. He tries to make it particularly effective by original designs. He either leaves his figures white or colours them in strong but most harmonious tones under the glaze. This method is adopted for the first time in porcelain figures, and Wackerle

hopes to procure many surprises by this proceeding. His favourite model is a rather repulsive elderly coquette who might have fascinated the pencil of Beardsley or the pen of Prévost. She is quite as fit in her lengthy grace to pose in up-to-date *chic* as in old-fashioned style. She can serve for the expression of the perverse, the comic and the homely. In each position and costume the artist understands how to make her perfectly convincing by his very precise and sharp-lined modelling. This is at once so evident that we do not even miss colour in the white figures. Wackerle may be destined to immortalise modern female types in porcelain portraits.

August Endell, one of those named above as having united to form a "Werkring," is causing great astonishment in connoisseur circles with his new building at the Hakesche Markt. In Munich several years ago he, with Van der Velde and Obrist, formed the revolutionary trio which stood up for modern ideas. There his Elvira Studio was as much criticised for eccentricity as, later on, his Wolzogen Theatre in Berlin. Yet Endell was only groping after the way which to-day he is treading with perfect clearness. He always wished for the new style, now he knows it can be realised



NYMPHENBURG PORCELAIN DESIGNED BY J. WACKERLE



STAIRCASE OF THE HAKESCHE HOUSE, BERLIN
AUG. ENDELL, ARCHITECT

by a far deeper study of nature and, before all, by the sovereign inventive faculty of genius. Imitation and eclecticism are in his opinion the death of development. He is convinced that modern times, with their utilisation of scientific results and machine work, demand new artistic utterances. We see an architectural energy at work which is able to shape masses under the compulsion of one dominating idea, and to accentuate and vary this idea by an infinitude of detail. We sometimes seem to feel in vaulting lines and undulations the spirit of barockism, or, in vertical structures, the Gothic spirit. We are reminded of the Orient and of the Occident, but an unflinching will always evolves a personal vision.

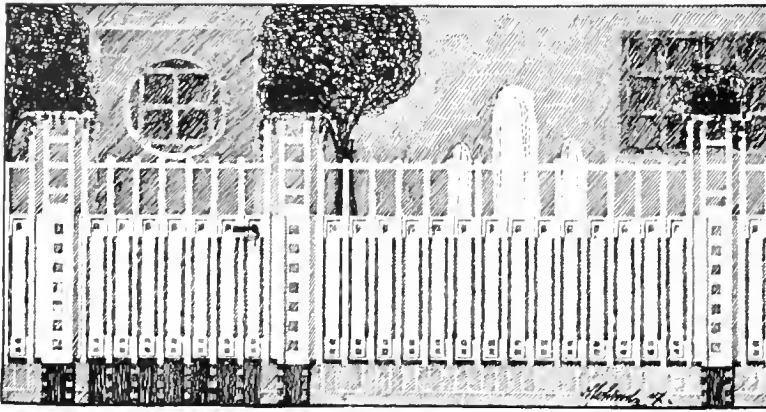
Our illustrations give an idea of Endell's inventiveness in the disposition of space and in the detail. The small hall in the Hakesche Haus can be easily divided into two rooms, and the weight of the ceiling is made light by a most original structure of the column-capitals. The staircase shows a peculiar use of the walls and very original columns.

Throughout this undertaking, and especially in the large festival hall, Endell reveals himself not only as a student of nature, but as her spy. He is not content with external forms, but seeks to penetrate the secrets of inner structure—the life principle. Leaves, insects, primitive plants and animals, or rather their fibres, veins, tissues and skeletons are the domain of his investigations, and what he discovers is disclosed in the sprouting and bristling, the flickering and crinkling of his ornaments. We may call him queer, sometimes almost pathologic, but his architectural discipline always fills us with confidence.

Otto Schulz, a young and highly talented architect, is a pupil of Professor Alfred Grenander in the Berlin Royal Arts and Crafts School. His excellent pen drawings have won the first prize in a competition given by a trade journal. The task was a design for a garden-house and another for a garden-fence. Otto Schulz sent in two solutions for each theme, and his designs pleased by their unpretentiousness and



SMALL HALL, HAKESCHE HOUSE, BERLIN
AUG. ENDELL, ARCHITECT



GARDEN FENCE

BY OTTO SCHULZ

practicability. He drew an octagonal and a quadrangular pavilion, each covered with a roof of shingle-wood. The particular charm of these competitive works lay in the exquisiteness of Schulz's architectural drawing.

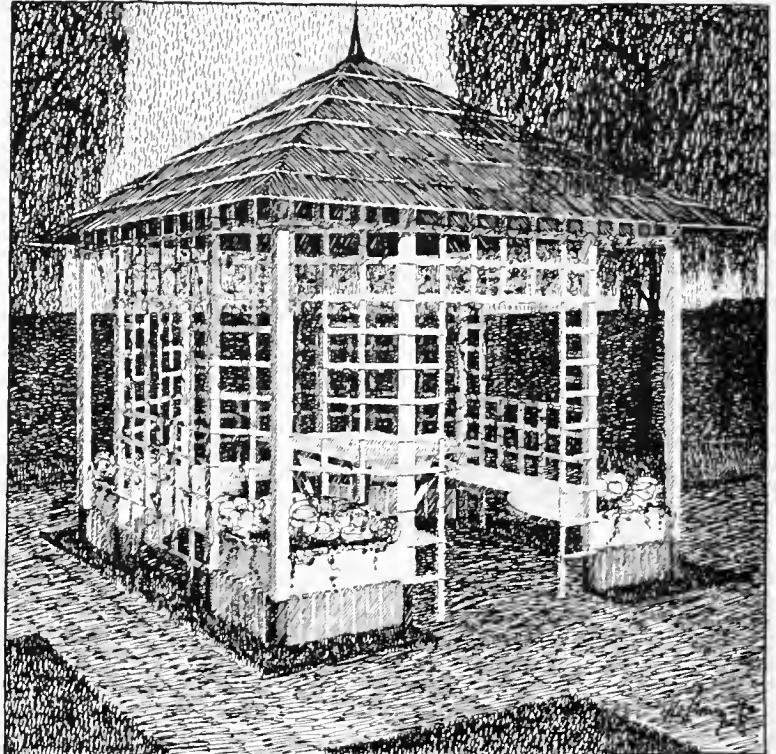
The Secession has made an effort to assume a particularly German character this year, and the result is a very interesting exhibition. There is a good deal of strong work and some really refined productions. Max Liebermann is on a classic height in most of his works between 1876-1896, but his latest *coup de force*, the portrait group of the *Hamburg Professors* impresses one in many respects as unsatisfactory. Louis Corinth is the only one among German artists with a Rubenese vein, but void of the Flemish grandseigneur's quality of noblesse. Max Slevogt cultivates interesting colour-schemes and vivid delineation, and Leistikow's landscapes sound the rhapsodic note as strongly as the idyllic. Ulrich Hübner's pictures from the North German waterside carry the freshness of breeze and flood with them, and Heinrich Hübner understands how to add interesting features to the quiet charm of re-

finéd *intérieurs*. The Secession is especially the place for the exhibition of the nude, in which, however, the modesty of nature is, I am afraid, sometimes lost sight of. It has some interesting portraits to offer by Linde-Walther, von Kardorff, von König, Breyer, Dora Hitz and Maurer, and some strongly rendered naturalistic subjects by Count Kalkreuth, Franck, Bischoff-Culm, and

Charlotte Berend. That still-life in its utmost refinement is becoming a prominent feature here is significant, and may, it is hoped, tend towards a more peaceable spirit in this dissident art centre.

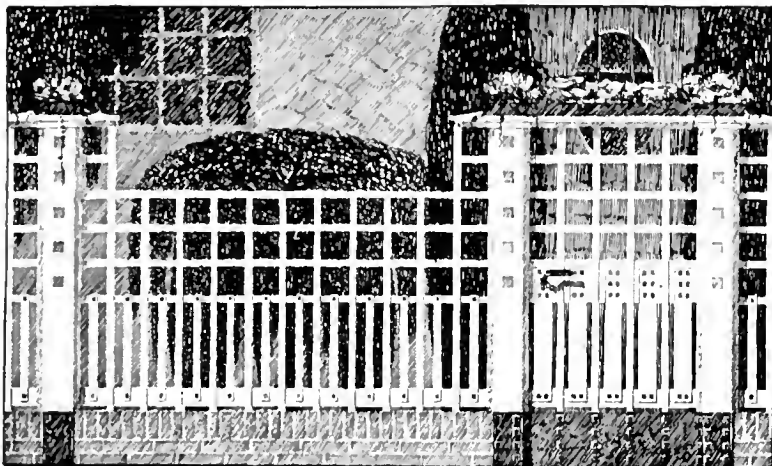
J. J.

AMSTERDAM.—With the renaissance of our national art of painting in the last four decades of the nineteenth century, there was a kindred revival of the graphic



SUMMER HOUSE

BY OTTO SCHULZ



GARDEN TERRACE

BY OTTO SCHULZ

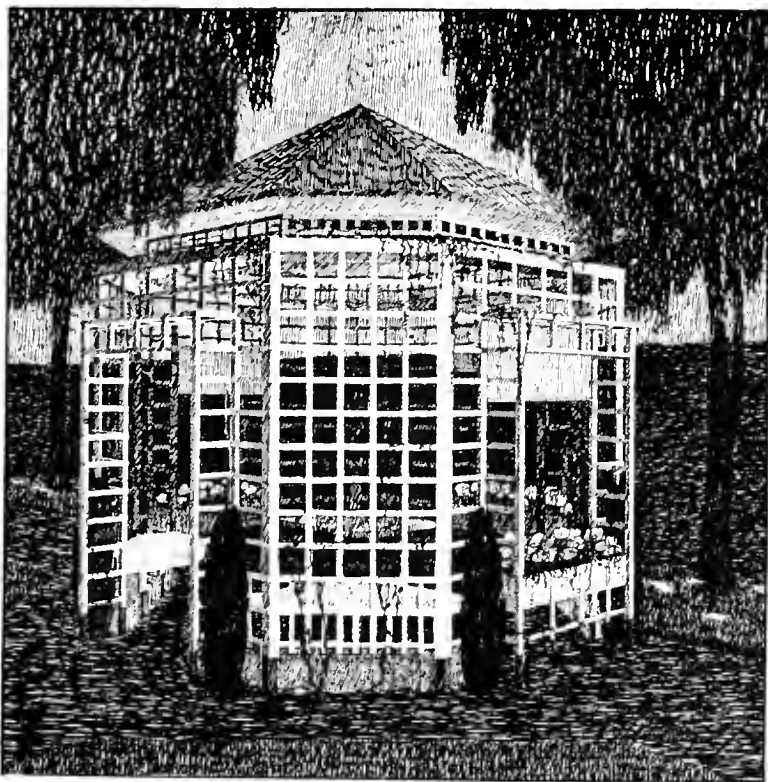
arts which claims the attention of the serious student who wishes to clearly understand the importance of the recent art-movement in Holland. It was only natural that artists who, like the brothers Maris, like Mauve, Bosboom, and those other gifted workers who took up the historic line joining them *via* the Barbizon school and England (Constable) with their ancestors of the seventeenth century, should take a profound interest in and show a well-understood admiration for the masterpieces of graphic art produced in those long by-gone days. Could they have found a better teacher than Rembrandt?

However, it was not by those I have named that graphic art has attained to the position it now holds. The original plates by an Anton Mauve are limited to eighteen, the number of James Maris's graphic works is not half a dozen, those of his brother Matthew may be ten or eleven. It was a younger generation which made its glorious fight at the Paris Exhibition in 1900, where, in the graphic department, Marius Bauer, then thirty years of age, stood in the front row, equally admired and

rewarded with Whistler, Koepping, and Anders Zorn, and where Witsen, Dupont, de Zwart, Zilcken, and so many others found well-merited reward in the praise of the French artists and critics. It was about the time of the "Nederlandsche Etsclub" (Netherland Society of Painter - Etchers) which, during its brief existence, did much to foster an interest in original black and white work. Here, as everywhere, however, the pleasure of looking at

prints and collecting them never became so popular as the appreciation for pictures, and Holland being but a small country the short life of the society may be explained.

This summer two coincident exhibitions have again drawn public attention to graphic art. The two leading art societies at Amsterdam, the Societas



SUMMER HOUSE

BY OTTO SCHULZ

Studio-Talk

Arti et Amicitiae and St. Lucas, both organised an exhibition of original etchings, engravings and lithographs by their members, and (in the former) by their immediate predecessors. Thus, at the Art Society's we found a nearly complete set of Mauve's etchings. An important selection was also exhibited from the work by Witsen Dupont, de Zwart, and especially by Bauer, one of whose recent works was reproduced in the June number of this magazine. Willem de Zwart's work is not yet esteemed outside Holland as much as it deserves; but his original etchings now already surpass the number of one hundred. Another promising young engraver and lithographic artist made his first appearance in Amsterdam at St. Lucas. I must note also the names of some other young artists whose graphic productions are worth attention and who exhibited in both collections. They are Haverkamp, Veldheer, Jan Boon, Graadt van Roggen and Derkzen van Angeren. Nor must I omit to mention the twelve relatively small plates exhibited by Mr. Tholen, an artist whose work is appreciated by the Americans still more than by his own countrymen. DE WM.

DÜSSELDORF.—The Deutsch Nationale Kunstaussstellung which is being held here, is, as its title implies, a national display, being restricted to modern German art. It is a comprehensive collection of works by artists of many schools, from Menzel to Liebermann, from Klimt to the old Viennese master, Rudolf Alt. The space at the disposal of the authorities did not impose upon them the necessity of picking and choosing, hence the indiscriminate quality of the show as a whole.

The chief note, the *clou*, so to speak, of the entire display is a really meritorious collection of water-colours—a medium in which English and French artists have made a greater mark of late than German artists. There are good efforts and fair results attained, however, among the Düsseldorf painters themselves in this department. I mention such men

as Böninger, whose large drawing of three crab-catchers on the coast of Brittany, standing in a boat in the waning twilight, is one of the most able performances. There are also some fine clear drawings in pastel and pencil by Walter Georgi Hambüchen and Max Clarenbach; also by Lissmann (of Hamburg), Bergmann in gouache, and Richter and Hengeler (Münden). Schönleber (of Carlsruhe) contributes some very select examples of landscape, of a serenity rarely equalled. Professor Claus Meyer is represented by *Alt Düsseldorf*, a reminiscence of the old Rhenish town in the middle ages, with its quaint roofs, turrets, and trading craft of the Columbus type, with high fore-castle and quarter-deck, anchored on the river.

W. S.

BRUSSELS.—To Victor Gilsoul, whose picture, *Old Embankment at Bruges*, is given as a supplement in this number, an article was devoted in THE STUDIO



"SERSHEIM"

BY GUSTAV SCHÖNLEBER



LANDSCAPE
BY A. HENGELER

about three years ago, and the chief facts of his prolific career and the characteristics of his art were touched upon therein. Few, indeed, among the modern painters of Belgium have risen into prominence so rapidly as Gilsoul. More than twenty years have elapsed since he made his *début* in the Salon here, and he is still barely forty. He is a *plein-air* worker and finds his chief delight in depicting the scenery of Flanders with its wind-mills, its long lines of trees, and, above all, its pellucid, gently flowing canals linking up the centres of human activity. To a painter of Gilsoul's temperament, Bruges with its wealth of old-world associations could not but have a powerful fascination, as it has, indeed, to many others besides. But how long will the capital of West Flanders continue to exercise this fascination—that is the question prompted by the great event which makes the present year a memorable one in her history. The augmentation of her commercial and industrial life which is almost sure to result now that she has become once more a port with direct access from and to the high seas, is pretty certain to bring with it a transformation in her external appearance. Perhaps there are not a few who look forward with feelings other than pleasurable to the time when Bruges can no longer be called "*la morte*." B. J

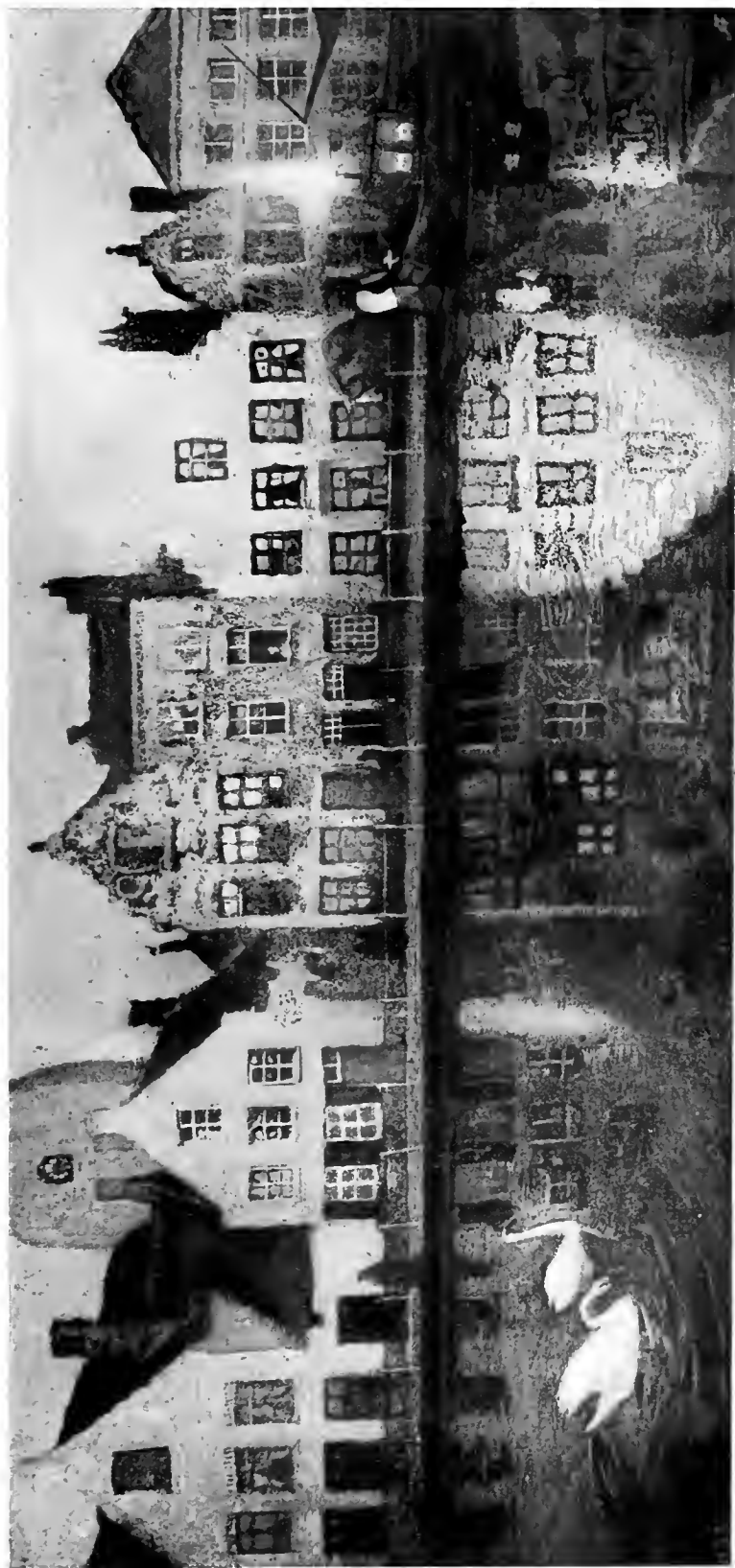
TALASHKINO, SMOLENSK.—The accompanying illustrations of designs by MM. Rohrich, Zinovief, Maliutin and Princess Tenishef are intended to supplement those which appeared in the July number of THE STUDIO, when M. de Danilovitch gave an account of the schools and workshops established and carried on at this place by Princess Tenishef with the assistance of various artists, who, like herself, have at heart the revival of the old Russian peasant crafts. Particular interest attaches to the theatre which the Princess has had erected in proximity to

the ateliers for the purpose of affording healthy recreation for those engaged therein. This theatre, of which illustrations are given of the exterior and the auditorium, was designed by M. Maliutin (who also designed most of the accessories), and is capable of seating two hundred persons. As will be seen (pp. 332-3), it is a one-storey wooden building, well-lighted laterally by a series of windows somewhat close together, the interspaces being occupied by carvings which recall those seen even nowadays on the vessels which pass up and down the Volga and its tributaries and the rivers of Northern Russia. Princess Tenishef has in her museum at Smolensk a remarkable collection of such carvings, some of which go back to the beginning of the seventeenth century, while others belong to the period of Peter the Great and Catherine, and a few to still later times. The auditorium of the Talashkino Theatre is carried out in a restrained style; the ceiling is of plain straight boards; the walls are smooth, surmounted by a cornice forming a broad band of ornament in which the traditional peacock, leaves and flowers form the *motif*; the carved seats are made with the typically Russian high backs; the doors are carved and painted; and the drop-curtain displays a peasant girl playing the dulcimer (*gussli*).

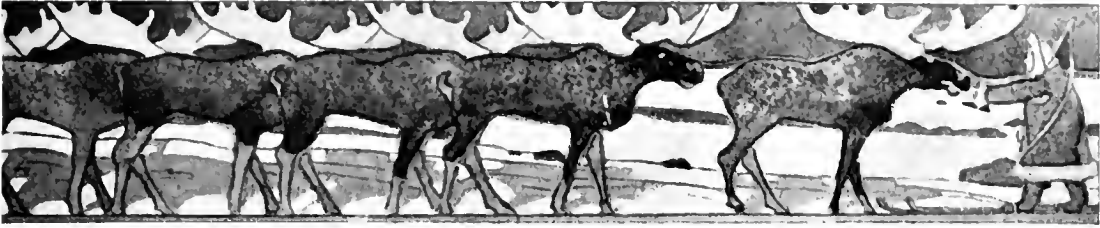


"WINTER"

BY MAX CLARENBACH

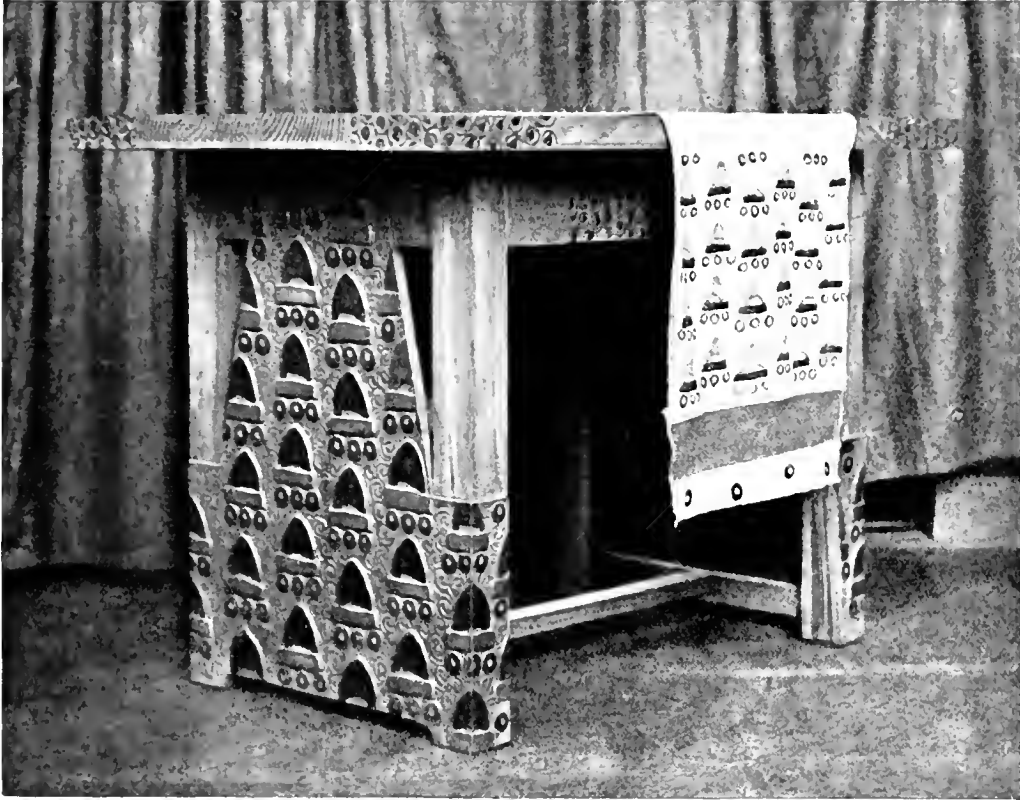


"OLD EMBANKMENT AT BRUGES" BY VICTOR GILSOUL.



DECORATIVE FRIEZE

DESIGNED BY N. ROHRICH



TABLE

DESIGNED BY A. ZINOVIEF

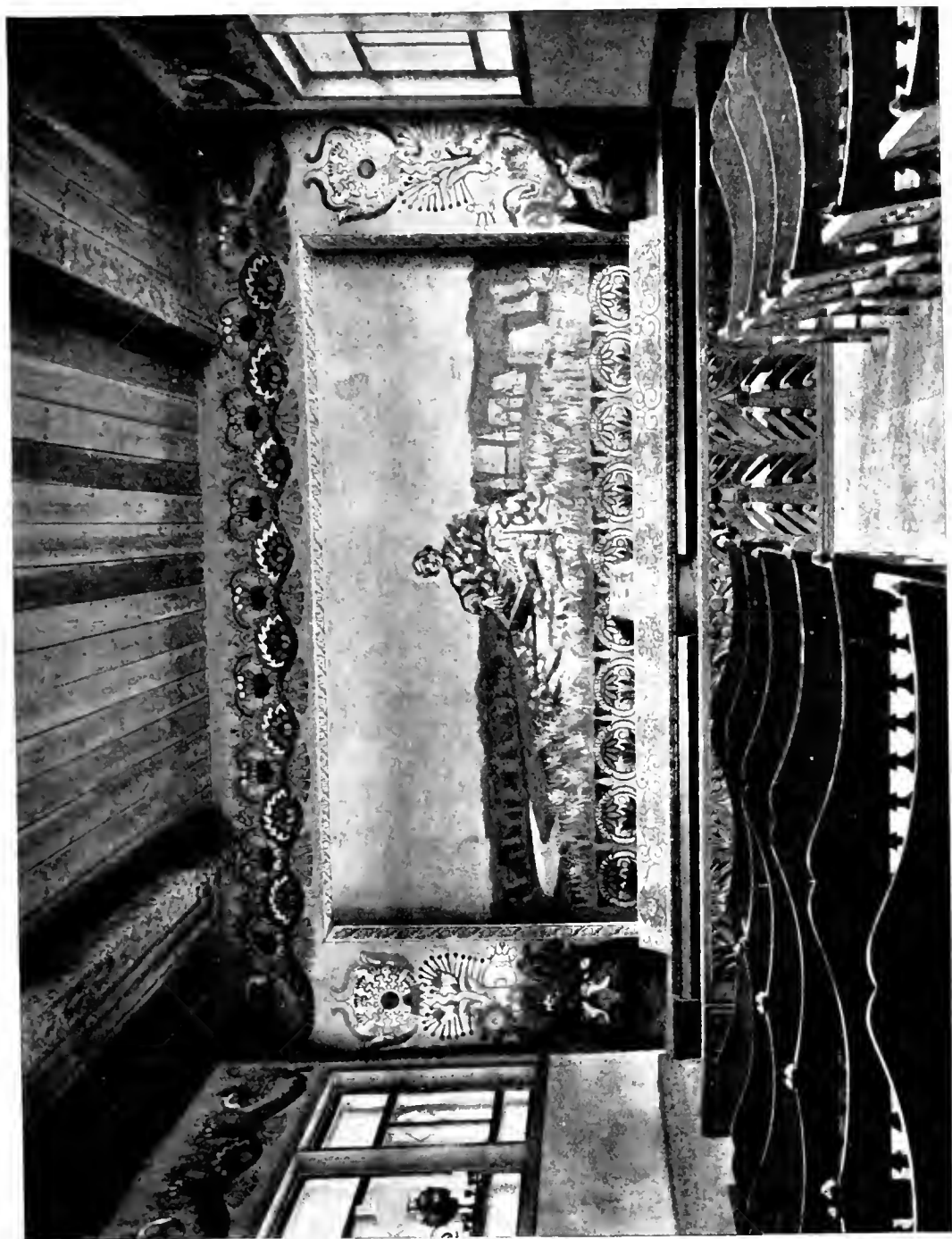


DECORATIVE FRIEZE

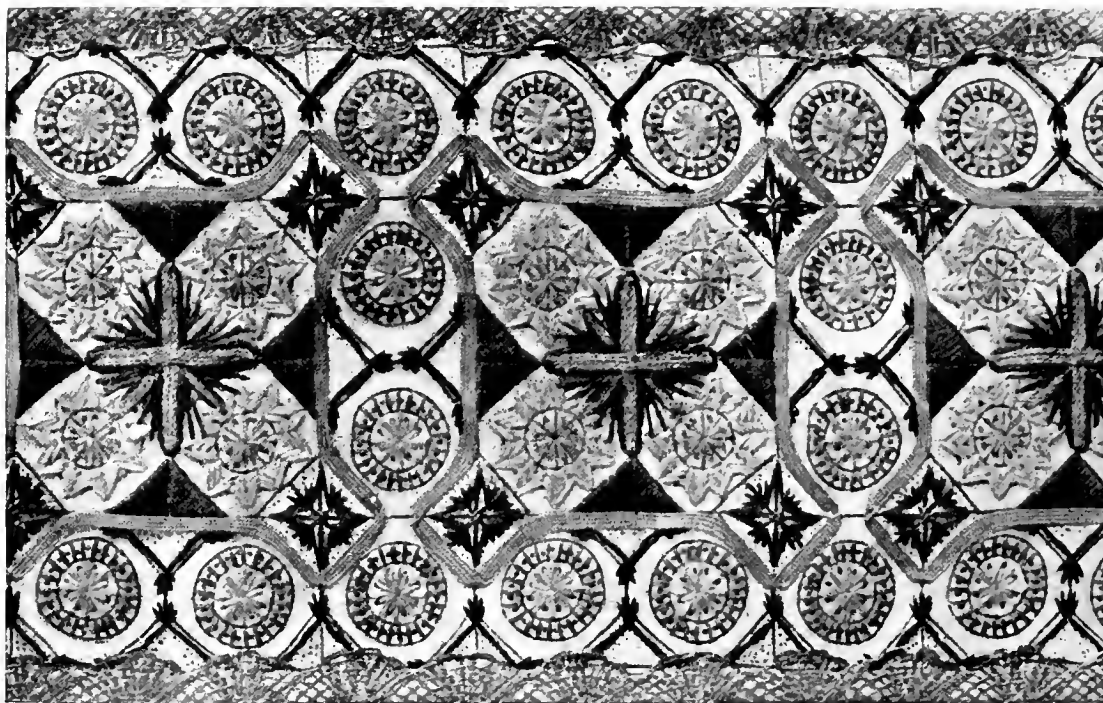
DESIGNED BY N. ROHRICH



THEATRE AT TALASHKINO
DESIGNED BY S. MALIUTIN



INTERIOR OF THEATRE AT TALASHIKINO
DESIGNED BY S. MALIUTIN



PORTION OF EMBROIDERED STOLE

DESIGNED BY PRINCESS TENISHEF (TALASHKINO)

And then not only are the national characteristics seen in every detail of the structure itself, but the little plays and operas performed there under the direction of the indefatigable Princess Tenishef, whose assistants and pupils constitute the *dramatis personæ*, derive their themes from the legendary lore of Old Russia. Princess Tenishef herself often writes the libretto and designs the costumes worn by the performers. The instrument employed for orchestral purposes is the national *balalaika*, and this too has claimed a share of attention on the part of the artist staff connected with the establishment.

REVIEWS AND NOTICES.

The Art of the Greeks. By H. B. WALTERS. (London: Methuen & Co.) 12s. 6d. net.—This book will especially commend itself to artists. The author has thoroughly perceived that the history of Hellenic art derives its significance from the essentially plastic genius of the Greeks, that pursuit of visible beauty which gradually took their art away from the inward and religious significance with which it started. He emphasises the fact that their athleticism, at first entirely religious in its associations, gradually divorced art from religion as the idea of mere physical beauty began to prevail, though it was not until the end of the fifth century that statues were created for a purely æsthetic

end. The author inserts a carefully-arranged chronological scheme of Greek art. He deals in an interesting manner with recent explorations in Crete, which open out a new world of artistic creation and reveal a state of civilisation which seems almost incredible at the remote date of 2000–1500 B.C. In the separation of the art of painting from handicraft, at which point the independent history of Greek painting begins, he remarks the impetus which the new movement received by the changes at Athens under Kimon and Pericles, when public buildings were being erected to commemorate great events and appropriately decorated with frescoes of historical and mythological composition. The chapter on Greek vases will help to dissipate the popular use of the term “Etruscan” in reference to the painted vases of the Greeks. He treats us to exhaustive criticism of Greek gems and coins, and deals very interestingly with the origin of metal-working. As a whole the book is written with singular lucidity and charm, and is evidently the flower of deep and painstaking scholarship. It is attractively bound and profusely illustrated by excellent plates.

The History of Painting. By RICHARD MUTHER, Ph.D. (London and New York: G. P. Putnam's Sons.) Two vols., 21s. net.—Well translated into English, and supplemented by a series of reproductions of typical masterpieces and by an excellent

Reviews and Notices

index giving the dates of the births and deaths of the artists noticed, this new edition of Dr. Muther's well-known work will no doubt find a place in many art libraries. But the praise lavished on it by the American editor will not, we think, be fully endorsed by those familiar with the many authoritative histories of art in circulation on this side of the Atlantic, for the author, though there is a certain originality in his method (which is rather psychological than chronological) does not take the very high rank amongst art critics of the day claimed for him. In spite, however, of certain peculiarities of style, he has brought together in a convenient form a vast amount of information, and now and then hits on a very apt comparison, notably when he calls Jan Steen the "Molière of Dutch painting," and Boucher the Correggio of the Rococo style. Perhaps one of his best essays is that on Rembrandt, with whom he appears to be peculiarly in sympathy, for he recognises very clearly the dual nature of the great master, whose life, dominated from first to last by conflicting influences, was indeed, as he says, "a tragedy of fate."

Canada. Painted by T. MOWER MARTIN, described by WILFRID CAMPBELL. (London: A. & C. Black.) 20s. net.—The author of this new volume on Canada evidently knows the country well, and is to a great extent in touch with its inhabitants, but unfortunately his gift of expression is not altogether equal to the amount of his information. He has much to say, but somehow has not succeeded in saying it effectively. He makes no attempt to write a history of Canada, claiming as his excuse for the omission of what would have been a most interesting record, that the country is a new one, and "not the stage of centuries of human struggle and effort in the sense that European countries are," yet, as a matter of fact, that history has been from the first full of episodes as thrilling as anything that has taken place on this side of the Atlantic. Canada, as the writer himself points out, is the Scotland of America, and he might well have compared the struggle between the French and English there with that between the latter and the Scots before the long feud was ended by the union of the two countries. In dealing with the great towns, however, he fortunately departs from the rule laid down, describing many thrilling episodes connected with their foundation, bringing down their life-stories to the actual present, and taking care in every case to give details that will be of use to the would-be settler, thus adding greatly to the value of his work. The water-colour drawings of Mr. Martin show in a noticeable degree the defects

of his literary collaborator, for with the exception of the mountain views, which are sympathetically interpreted, they are essentially matter-of-fact, topographical rather than artistic, and greatly wanting in poetic feeling.

Essentials in Architecture. By JOHN BELCHER, A.R.A. (London: B. T. Batsford). Cloth, 5s. net; leather, 7s. net. "All good architecture addresses itself to the emotions as well as to the mind. . . . A building, however sound and good on the scientific side, can never be elevated to the rank of architecture by simply dressing it up in ornament. The artistic spirit must be at work from the very first." "Architecture is not a science plus art, but a science interpenetrated in all its methods and applications by the true spirit of art." In such sentences as these, which we find in his introduction, Mr. Belcher sounds the keynote of a book every line of which is pregnant with interest alike to the cultured general reader and to the professional student, whose attention is called to those first principles and ultimate ideals which he is apt to overlook in the maze of practical details. The book treats of architecture as a fine art, and the exposition is conveniently and logically arranged under the heads of Principles, Qualities, Factors, and Materials. The illustrations, which are numerous and well printed, have been specially selected to give point to remarks in the text, and range from buildings of palatial proportions to the humble cottage of the country side.

Pierre Puget: Décorateur et Mariniste. By PHILIPPE AUQUIER. (Paris: D. A. Longuet.) Fr. 50.—Born in 1662, at a time of exceptional naval activity not only in France but in England, Pierre Puget, the contemporary of the famous Secretary of the British Admiralty, Samuel Pepys, enjoyed a great reputation during his lifetime as a designer of the ornamentation of ships, and also some little fame as a painter of marine subjects and sculptor. Before he was seventeen, he is said to have taken a considerable share in the decoration of several vessels that aided in the great naval victory over the Spanish fleet in 1638. At the end of his term of service he went to Italy to study, walking all the way to save expense, and on his return home, five years later, he obtained the important post of Superintendent of the Arsenal of Toulon, which he held for many years, during which some of the finest and most richly-decorated vessels ever produced in France were launched. Unfortunately, however, the sudden change that took place towards the close of the reign of Louis XIV. in the opinion of the authorities as to what was

Reviews and Notices

essential in naval architecture, led to an unexpected check in the brilliant career of the master designer, who found himself without congenial employment just when everything had seemed most promising. He withdrew to Marseilles only to meet with a similar experience there, and though he continued to work in other directions until his death, in 1694, his memory was soon forgotten outside the actual scene of his activity. It was reserved to the present Curator of the Musée des Beaux-Arts at Marseilles to restore to him his true place in the history of decorative art, and to give the public an opportunity of judging for themselves of the beautiful designs that are preserved in that Institution. To the fine reproductions of more than fifty typical drawings, displaying in a remarkable degree Puget's fertile imagination and skill of draughtsmanship, he has added an exhaustive catalogue *raisonné* of all the works of Puget that have been preserved, including paintings, sculptures, and designs for carving.

The Outskirts of the Great City. By Mrs. A. G. BELL. With coloured illustrations by ARTHUR G. BELL. (London: Methuen). 6s. net.—Gifted with a fluent and engaging style of writing, Mrs. Bell, in this latest book from her pen, conducts her readers on a tour of the places situated on the fringe of London, recalling the historic associations in which they abound and noting the changes they have undergone down to the present time when these once isolated hamlets and townships have become practically merged in the great metropolis. So great have these changes been that one is apt to forget that many of these places whose vicissitudes Mrs. Bell describes in her entertaining narrative, have their individual histories dating back centuries. With the pictorial accompaniment provided by Mr. Bell, whose excellent and well-chosen illustrations in colour are supplemented by photographic views, the book should not fail to stimulate interest in these time-honoured spots.

Scenes in the Life of Our Lord. Drawn by HAROLD COPPING. Described by HANDLEY C. G. MOULE, D.D., Bishop of Durham. (London: Religious Tract Society.) 16s. net.—The outcome of many months' work in the Holy Land, the water-colour drawings reproduced in this volume well fulfil the aim of the artist, which was to depict Gospel incidents in the actual environment in which they took place. They are strictly realistic, leaving nothing to the imagination, and they make little or no attempt to suggest the spiritual teaching of our Lord; but they are full of human interest, and will serve admirably

to arouse the attention of the young, for whom they are evidently primarily intended. Their draughtsmanship and colouring are good, and their composition natural and effective. The *Miracle of the Loaves and Fishes*, the *Little Child set in the Midst*, *Lazarus, come forth!* and *Gethsemane* are especially noteworthy, telling their story with simple directness and comparing favourably with other modern interpretations of the same themes, even with those of M. Tissot in his well-known "Life of Christ." The accompanying notes from the eloquent pen of the Bishop of Durham form an excellent supplement to Mr. Copping's illustrations, and the work will no doubt be welcome in many a home, though its high price will probably prevent its use in schools.

The Old Engravers of England. By MALCOLM C. SALAMAN. (London: Cassell & Co.) 5s.—This book deals with the engravers of England in their relation to contemporary life and art. The letterpress is accompanied by forty-eight illustrations—admirably selected from the point of view of suitability to the technical remarks on engraving. The attempt has been made, and made successfully, to trace the art of copper-plate engraving through the most interesting period of its history; but the author tells us he has had no thought for those print-collectors with whom considerations of "state" are more urgent than the appeal of pictorial beauty or human interest. Upon this point we tender the author our congratulations, though we should not be able to do this had the technical side of Mr. Salaman's book suffered from superficial treatment of the subject. For, after all, in dealing with engravings, what is really of value is evident knowledge of the subject and ability to impart some of the pleasures of this branch of knowledge to others. Even if the would-be collector intends to be actuated by the absorbing historical interest attached to engravings, he must seek that human interest at the point where it finds its most worthy and beautiful representation, and be able to distinguish between the excellences of certain states and the absence of beautiful quality in others. This ability is most often an instinct which enables its happy possessor to find interest in the dry side of the knowledge, which is the backbone of any true appreciation. The ideal collector is he who has this instinct, supported by knowledge, but who has also felt the fascination of looking in at all the side-doors upon history which old prints open. Mr. Salaman is such an ideal collector, and so proves himself a true guide for the novice and a companion of the already wise—meeting the

latter on gossipy grounds, in that elusive atmosphere of "tea-cup" times which old engravings more than anything else have the power of reviving.

Art and the Camera. By ANTONY GUEST. (London: G. Bell & Sons.) 6s. net.—Those who in spite of the abundant evidence furnished by the productions of leading photographers in Europe and America, still contend that photography can never come within the category of art, would do well to peruse this volume, the chief aim of which is to set forth the principles underlying artistic work. Mr. Guest's position is a thoroughly sound and reasonable one; he makes no extravagant claims for photography, recognising that only in its higher phases and when controlled by operators who are endowed with artistic feeling can it yield results that can rightly be called artistic. The difference between artistic and mechanical photography is, in fact, pretty much the same as that between artistic and imitative painting; in both cases it depends upon the worker and not upon the implements he uses whether the product is artistic. The numerous reproductions of photographic pictures which accompany Mr. Guest's exposition are from prints by well-known workers in photography, and, though in some cases they hardly do justice to the originals, they disclose qualities which undoubtedly justify their being regarded as works of art.

William Blake. Vol. I.: Illustrations of the Book of Job, with Introduction by LAURENCE BINYON. (London: Methuen.) 21s. net.—Admirers of the work of William Blake, and their numbers have of late years been continually on the increase, will eagerly welcome the very beautiful reproductions of the masterpiece of his maturity—the wonderful series of illustrations of the Book of Job, in which he appears at his best alike as designer and engraver. The subject evidently had a peculiar fascination for Blake, and his marvellous conceptions tell with a convincing force, never surpassed, the pathetic story of the undeserved sufferings of the patriarch and the final triumph of his patient faith in the justice and mercy of God, in spite of all the misery heaped upon him for no apparent reason. In the three introductory essays Mr. Laurence Binyon displays remarkable insight into the character and aims of Blake, and defines his peculiarities with subtle discrimination. Dealing in the first with the poet-painter as a man, in the second essay he proceeds to define the distinctive qualities of Blake's work as an artist, special stress being laid on the fact that in the Job designs the two long conflicting strains in their

author's style, "were grandly married and made one." Of Blake's poetry also he shows himself a most discriminating critic, but it is, perhaps, in his notes on the individual Job engravings that he best shows his appreciation of the essential qualities that set them apart from all previous productions.

The second volume of Dr. de Gray Birch's *History of Scottish Seals* published by Mr. Eneas Mackay of Stirling, was noticed in one of our recent numbers, but as no reference to the first volume has appeared in these columns, we should mention that it deals with the Royal Seals of Scotland, the illustrations, of which there are fifty-three, beginning with the seal of King Duncan II., and ending with the Scottish Seal of King Charles I. of Great Britain. In this volume, as in the second, dealing with the Ecclesiastic and Monastic Seals of Scotland, Dr. Birch brings to bear his extensive knowledge of the subject, an interesting one alike to the historian and archaeologist. The third and fourth volumes which remain to complete the work are to deal respectively with the Seals of Local and Corporate Bodies in Scotland, and Scottish Personal and Family Seals. The price of each volume is 12s. 6d.

The Year-Book of Photography and Amateur's Guide for 1907-8, published by "The Photographic News," under the editorship of Mr. F. J. Mortimer, contains in addition to the usual fund of useful formulæ, data and general information, some thoughtfully written articles by specially qualified writers on the different divisions of photographic work, each of them illustrated by numerous reproductions of appropriate prints. The price of the publication is 1s. in paper; 1s. 6d. in cloth.

For French workers in photography the *Annuaire général et international de la Photographie*, edited by M. Roger Aubry and published by Plon-Nourrit & Cie. (6 frs. cloth), is without a rival. The issue for 1907, which has recently made its appearance, contains numerous essays by recognised authorities, among which we note as especially interesting, an able treatise on the "Chemistry of Photography," by MM. Wallon and Mathet; two brief papers by Abel Buguet on "Radiology and Stereology," one on "Colour Photography," by M. Niewenglowski, and others on "Telephotography," "Stellar Photography," etc. The illustrations throughout are excellent.

Mr. Robert Little, R.W.S., requests us to state that he has no second Christian name. In our article on him last month he was erroneously called Robert W. Little.

THE LAY FIGURE: ON MIS-DIRECTED INGENUITY.

“How true it is that the evil that men do lives after them,” said the Art Critic. “In art, as in morals, the consequences of one wrong step seem to be strangely far-reaching and to lead to developments which could scarcely have been foreseen. One æsthetic mistake is sufficient to set up a false tradition which spreads all over the world and affects generation after generation.”

“Pessimist!” laughed the Man with the Red Tie. “Why this portentous gravity? What friend of yours has been committing unspeakable crimes? Tell us all about it.”

“No friend of mine,” returned the Critic: “I am not bewailing the misdeeds of anyone I know. My complaint is a general one and applies to principles rather than individuals, but I feel that it is justified, nevertheless.”

“No doubt,” said the Man with the Red Tie, “but we want to know what is the meaning of your dark sayings. Who has been setting up false traditions and upsetting the world?”

“Well; you have, of course, heard much of late of the vast commercial advantage which has resulted from the invention of aniline dyes,” said the Critic, “and you have noted, no doubt, how the recent death of the inventor of them has been made the occasion for many enthusiastic comments upon the wonderful nature of his discovery.”

“And quite rightly,” interrupted the Business Man; “the discovery to which you allude is one of the most important that has been made in our time. It has revolutionised many branches of trade, and has had a practically world-wide influence.”

“I know it,” sighed the Critic, “and for that very reason I lament that it should ever have been made. It has put into the hands of commercial men the power of controlling artistic production in a great number of directions, and of dictating the way in which many kinds of art work should be carried out; and when the commercial man gets art under his thumb the result is usually disastrous.”

“Nonsense!” cried the Business Man. “Commerce is the one thing which makes possible the existence of art. Without commercial encouragement the art worker would be helpless and would be starved out of existence.”

“Wait a bit!” broke in the Man with the Red Tie. “Do you really contend that what you call

commercial encouragement promotes the production of good art?”

“Certainly I do,” replied the Business Man; “it provides the art worker with a market for his wares and it helps him to find out in what directions he can most profitably apply his energies. Good art, I take it, is that which is in widest demand, and everything which enlarges the demand tends to improve the general quality of art production.”

“What a creed!” exclaimed the Man with the Red Tie. “I should have said that the art which was in widest demand was usually bad, and that the greater its popularity the worse it became in quality.”

“That is, perhaps, going a little too far,” said the Critic; “but there is a very large amount of truth in what you say. The popular demand is usually for an art of a comparatively low type, and as it is solely with the popular demand that the commercial man concerns himself, it follows that he usually encourages an inferior kind of art production.”

“But what has all this to do with aniline dyes?” asked the Business Man.

“More than you think,” replied the Critic. “The invention of these dyes has put at the disposal of commerce a cheap and effective way of appealing to the popular craving for crudity of colour. The colour effects attainable by means of these dyes please people who know no better—in other words, the majority of the public; and bad though these effects are, they have been accepted by commercial men as establishing a really popular colour standard. As a consequence, by the mis-directed ingenuity of a single inventor, the colour taste of the world has been perverted. The mischief began in this country, and like a kind of contagious plague it has spread in every direction with extraordinary rapidity; every nation in turn has caught the infection. Not only has the colour feeling of Europe been demoralised, but we have taught the artists of the East to abandon their splendid colour traditions, and to adopt as a commercial expedient our new aniline convention. We have imposed upon them our crude ideas, and by applying the commercial screw have forced them, our superiors in æsthetic perceptions, to obey our ignorant dictation. The inventor himself is dead, but the evil he has done lives after him, and is being exploited by commercial men for their own advantage. And in this vast development of bad taste, art necessarily goes to the wall. Am I a pessimist? I do not think so.”

THE LAY FIGURE.

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